BHAVABHUTI'S

"उत्तररामचरितम्"

Pt. I

With

(Introduction, Translation, Critical notes etc.)

By

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Price Rupees ~~Two~~ Three Rs and Annas eight only.

PREFACE.

We believe that we owe an apology to the public for inging out a new edition of उत्तररामचरितम्, when there are more an one editions already in the market.

It has been our experience, both as students and teachers hat the methods of translating Sanskrit, either Prose or oetry, which is usually adopted by the translators is faulty ; o attention being paid to the idiom of the English language.

True, that an ideal translation is expected to be a literal ne, preserving the force of the original as far as possible evertheless the idiom of the language into which it is rendered annot be sacrificed for the sake of closeness.

How far we have succeeded in making a successful departure from the methods followed hitherto and thus improvig upon the existing translations is not for us to say but for e scholars to judge.

We have in our introduction made an attempt to apply he cannons and technique of dramaturgy as applied to the nodern drama in the English Literature and examine the lay of Bhavabhuti from the modern point of view, side by side vith the rules laid down by Bharat and followed by all Sanskrit lramatists.

In writing our notes the requirements of the students have not been lost site of, though in places the matter which the students may not care to refer to from an examination point of view, has been introduced with a view to help scholars in duly appreciating the text.

Another feature of the edition which we wish to bring to the notice of the public is its cheapness. But the quality of the work as well as the printing and general get up of the book has not suffered by the low price that we have fixed for our edition, will be evident to the reader.

Lastly we regreat our inability to put the whole book in the hands of the buyers all at once.

We are bringing out the first part containing the full text translation, and notes on the first few pages so as to make it available to the students before the colleges open. We hope to be able to make the second part ready by the middle of August 1939, at the latest.

378, Shanwar Peth,
POONA 2.

S. R. M.
D. R. N.

DRAMATIS PERSONAE.

MEN.

सूत्रधार—The chief manager of the play.

नट—An actor, companion of the सूत्रधार.

राम—Son of दशरथ by his wife कौसल्या, and king of अयोध्या.

लक्ष्मण—Son of दशरथ by his wife सुमित्रा, and brother of राम.

कुश }
लव } Twin sons of राम and his wife सीता.

चन्द्रकेतु—Son of लक्ष्मण.

जनक—Father of सीता and king of मिथिला.

वाल्मीकि—A sage, the author of रामायण and the fosterfather of कुश and लव.

अष्टावक्र—An ascetic.

सौधातकी }
दाण्डायन } Pupils of वाल्मीकि.

शम्बूक—A शूद्र king practising penance.

सुमन्त्र—Aged Charioteer of चन्द्रकेतु.

दुर्मुख—An emissary.

कञ्चुकिन्—Chamberlain

WOMEN.

सीता—Wife of राम.

कौसल्या—Mother of राम.

अरुन्धती—Wife of sage वशिष्ठ.

आत्रेयी—An ascetic lady.

प्रतीहारी—Female attendant.

PERSONIFIED CHARACTERS.

वासन्ती—Wood nymph, dear friend of सीता.

गङ्गा or भागीरथी-River personified.

तमसा }
मुरला } Personified rivers.

पृथ्वी—The Earth personified.

विद्याधर }
विद्याधरी } A pair of cemi-gods.

उत्तररामचरितम्

With full Notes & Translation

॥ श्रीरस्तु ॥

अथ उत्तररामचरितम् ।

प्रथमोऽङ्कः

इदं कविभ्यः पूर्वेभ्यो नमोवाकं प्रशास्महे ।
विन्देम देवतां वाचममृतामात्मनः कलाम् ॥१॥

नान्द्यन्ते । **सूत्रधारः**—अलमतिविस्तरेण । अद्य खलु भगवतः कालप्रियानाथस्य यात्रायामार्यमिश्रान्विज्ञापयामि—एवमत्रभवन्तो विदांकुर्वन्तु । अस्ति खलु तत्रभवान्काश्यपः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणज्ञो भवभूतिनाम जातूकर्णीपुत्रः ।

यं ब्रह्माणमियं देवी वाग्वश्येवानुवर्तते ।
उत्तरं रामचरितं तत्प्रणीतं प्रयोक्ष्यते ॥२॥

एषोऽस्मि कार्यवशादायोध्यकस्तदानींतनश्च संवृत्तः । (समन्तादवलोक्य ।) भो भो यदा तावदत्रभवतः पौलस्त्यकुलधूमकेतोर्महाराजरामस्यायमभिषेकसमयो रात्रिंदिवमसंहृतानन्दनान्दीकस्तत्किमिदानीं विश्रान्तचारणानि चत्वरस्थानानि ।

प्रविश्य । **नटः**—भाव प्रेषिताहीतः स्वगृहान्महाराजेन लङ्कासमरसुहृदे महात्मानः प्लवङ्गमराक्षसाः सभाजनोपस्थायिनश्च नानादिगन्तागता ब्रह्मर्षयो राजर्षयश्च यत्समाराधनायैतावतो दिवसानुत्सव आसीत् ।

सूत्रधारः—आ अस्त्यैतन्निमित्तम् ।

Uttara-Rama-Charita

ACT I.

We make a bow to the ancient poets and pray that we may obtain the divine speech which is imperishable and is a sort of manifestation of the supreme being. (1)

Sutradhara—(After the benediction) Enough of prolixity. We should like to inform the respectable gentlemen that have assembled here in connection with the festival of the divine Kalapriyanath that there lives a respectable gentleman, descendent of Kasyapa, having for his mother a lady of Jatukarnya family. His name is **Bhavabhuti** which is decorated with the title of Srikantha. He is versed in the sciences of Grammar, Rhetorics and Logic.

The goddess of speech follows this Brahman like a slave and we (therefore) propose to stage Uttara-Rama-Charita, a play composed by him. (2)

Here, for the purhose in hand, I transform myself into a gentleman of Ayodhya, living in those times. (coronation of Rama) (Looking around). How now! Sir! Why are the squares of public streets deserted by bards? This is a time of the coronation of his Lordship Rama—the Dhumaketu (destroyerer) of the race of Paulastya. This is a time when music and rejoycings ought to continue ceaselessly, day and night.

(Entering) **Actor**—Sir! Maharaja Rama has permitted the high minded monkeys, and rakshasas—his allies in the war on Lanka—as well as the brahmin ascetics and the royal sages that had gathered here from various quarters to greet the King, to go home. The festivities had continued for so many days in honour of them.

Sutradhara—Ah, that's the reason. (I understand)

नटः—अन्यच्च ।

वसिष्ठाधिष्ठिता देव्यो गता राघवमातरः ।
अरुन्धतीं पुरस्कृत्य यज्ञे जामातुराश्रमम् ॥३॥

सूत्रधारः—वैदेशिकोऽस्मीति पृच्छामि । कः पुनरसौ जामाता ।

नटः—**कन्यां दशरथो राजा शान्तां नाम व्यजीजनत् ।**
अपत्यकृतिकां राज्ञे लोमपादाय यां ददौ ॥४॥

विभाण्डकसुतस्तामृष्यशृङ्ग उपयेमे । तेन च सांप्रतं द्वादशवार्षिकं सत्रमारब्धम् । तदनुरोधत्कठोरगर्भामपि जानकीं विमुच्य गुरुजनस्तत्र गतः ।

सूत्रधारः—तत्किमनेन । एहि राजद्वारमेव स्वजातिसमयेनोपतिष्ठावः ।

नटः—तेन हि निरूपयतु राज्ञः सुपरिशुद्धामुपस्थानस्तोत्रपद्धतिं भावः ।

सूत्रधारः—मारिष

सर्वथा व्यवहर्तव्यं कुतो ह्यवचनीयता ।
यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः ॥५॥

नटः—अतिदुर्जन इति वक्तव्यम् ।

देव्यामपि हि वैदेह्यां सापवादो यतो जनः ।
रक्षोगृहस्थितिर्मूलमग्निशुद्धौ त्वनिश्चयः ॥६॥

सूत्रधारः—यदि पुनरियं किंवदन्ती महाराजं प्रति स्यन्देत ततः कष्टं स्यात् ।

नटः—सर्वथा ऋषयो देवताश्च श्रेयो विधास्यन्ति । (परिक्रम्य) भो भोः क्वेदानीं महाराजः । (आकर्ण्य) एवं जनाः कथयन्ति—

स्नेहात्सभाजयितुमेत्य दिनान्यमूनि
नीत्वोत्सवेन जनकोऽद्य गतो विदेहान् ।
देव्यास्ततो विमनसः परिसान्त्वनाय
धर्मासनाद्विशति वासगृहं नरेन्द्रः ॥७॥

(निष्क्रान्तौ)

प्रस्तावना

Actor—besides,

The queens—the mothers of Rama—led by Vasishtha and Arundhati, have gone to the hermitage of their son-in-law in connection with a sacrifice. (3)

Sutradhara—Being a stranger I ask "who is this son-in-law ?"

Actor—

King Dasaratha has a daughter by name Shanta whom he gave in adoption to king Lomapada. (4)

Rishyasringa, the son of Vibhandhaka married her. He has now commenced a sacrifice that is to last for twelve years. It is at his request that the elderly persons have gone there, leaving Janaki though far advanced in pregnancy.

Sutradhara—Well, how can it affect us? Come, let us go and wait at the palace gate. That is what befits our profession

Actor—Then, let your honour think of some appropriate mode of praise for (the occasion of) waiting upon the King.

Sutradhara—Marisha (Gentle one).

Doing one's duty is all that one should care for. Whence can there be freedom from blame! Men are wicked concerning the purity of language, as they are regarding the chastity of women. (5)

Actor—Say, very wicked.

Men speak scandalously even about Her Majesty Queen Vaidehi (Sita). Her stay in the house of the demon is the basis of the scandal and they doubt even her purification by fire. (6)

Sutradhara—It would be very unfortunate if the scandal were to reach His Majesty.

Actor—The gods and the sages will certainly bring about what is good. (walking about) Hullo! Where is His Majesty now? (gesticulates listening). They say—

King Janaka out of affection for (Rama), came here and having spent so many days in festivities has now gone to Videhas and Rama has entered his palace, leaving aside official duty, to console the queen who is feeling distracted. (7)

Exeunt.

(Here ends the prelude.)

(ततः प्रविशत्युपविष्टो रामः सीता च ।)

रामः—देवि वैदेहि, समाश्वसिहि । ते हि गुरवो न शक्नुवन्ति विहातुमस्मान् ।

किं त्वनुष्ठाननित्यत्वं स्वातन्त्र्यमपकर्षति ।
सङ्कटा ह्याहिताग्नीनां प्रत्यवायैर्गृहस्थता ॥८॥

सीता—जाणामि अज्जउत्त जाणामि । किंदु संदावआरिणो बन्धुअणविप्पओआ होन्ति । [जानामि आर्यपुत्र जानामि । किं तु सन्तापकारिणो बन्धुजनविप्रयोगा भवन्ति ।]

रामः—एवमेतत् । एते हि हृदयमर्मच्छिदः संसारभावा येभ्यो बीभत्समानाः संत्यज्य सर्वान्कामानरण्ये विश्राम्यन्ति मनीषिणः ।

प्रविश्य । **कञ्चुकी**—रामभद्र-(इत्यर्धोक्ते साशङ्कम्) महाराज ।

रामः—(सस्मितम् ।) आर्य ननु रामभद्र इत्येव मां प्रत्युपचारः शोभते तातपरिजनस्य । तद्यथाभ्यस्तमभिधीयताम् ।

कञ्चुकी—देव ऋष्यशृङ्गाश्रमादष्टावक्रः संप्राप्तः ।

सीता—अज्ज तदो किं विलम्बीअदि [आर्य ततः किं विलम्ब्यते ।]

रामः—त्वरितं प्रवेशय ।

(कञ्चुकी निष्क्रान्तः)

प्रविश्य । **अष्टावक्रः**—स्वस्ति वाम् !

रामः—भगवन्, अभिवादये । इत आस्यताम् ।

सीताः—भवअं णमो दे । अवि कुसलं सजामातुअस्स गुरुअणस्स अज्जाए सन्ताए अ । [भगवन् नमस्ते । अपि कुशलं सजामातृकस्य गुरुजनस्यार्यायाः शान्तायाश्च ।]

रामः—निर्विघ्नः सोमपीथी आवुत्तो मे भगवानृष्यशृङ्ग आर्या च शान्ता ।

सीता—अह्मे वा सुमरदि ; [अस्मान् वा स्मरति ।]

अष्टावक्रः—(उपविश्य) अथ किम् । देवि कुलगुरुर्भगवान्वासिष्ठस्त्वामिदमाह—

(Then enters Rama seated and Sita)

Rama—Queen Vaidehi! Take heart! These elders cannot leave us, but,

> Continuity involved in the performance of prescribed rites leaves no independance. The life of a householder who has taken the vow of preserving fire is indeed hard and full of obstacles. (8)

Sita—I know My Lord! I do know; still, separation from relations does cause pain.

Rama—Exactly so! these attachments of worldly life pierce the vitals of the heart. It is the disgust of these that makes the high-minded seek repose in the forest, leaving aside all objects of desire.

Kanchukin—(chamberlain entering)—Dear Rama, (becoming shy in the middle of his speech) Your Majesty.

Rama—(With a smile) O worthy one, this informal address "Dear Rama" is quite a fitting one for a servant of my father. Address me, therefore, in the way you are accustomed to.

Kanchukin—Sir, Ashtavakra has arrived from the hermitage of Rishyasringa.

Sita—Sir! Why then delay!

Rama—Show him in atonce.

(Exit Kanchuki).

Ashtavakra—(entering)—Blessing on you two.

Rama—Revered Sir, I salute you; please take a seat.

Sita—Venerable Sir, I bow to you. Are my elders and their son-in-law doing well? Is the noble lady Shanta well?

Rama—Is my revered brother-in-law Rishayasringa the swallower of Soma, alright? Is noble Shanta also doing well?

Sita—Does she remember us?

Ashtavakra—(Sitting down) Certainly. Queen, the revered Vasistha, the spiritual guide of your family, sends you this message.—

विश्वंभरा भगवती भवतीमसूत
राजा प्रजापतिसमो जनकः पिता ते ।
तेषां वधूस्त्वमसि नन्दिनि पार्थिवानां
येषां कुलेषु सविता च गुरुर्वयं च ॥९॥

तत्किमन्यदाशास्महे । केवलं वीरप्रसवा भूयाः ।

रामः—अनुगृहीताः स्मः ।

लौकिकानां हि साधूनामर्थं वागनुवर्तते ।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥१०॥

अष्टावक्रः—इदं च भगवत्यारुन्धत्या देवीभिः शान्तया च भूयो भयः सन्दिष्टम् । यः कश्चिद्गर्भदोहदो भवत्यस्याः सोऽवश्यमचिरात्सम्पादयितव्य इति ।

रामः—क्रियते यदेषा कथयति ।

अष्टावक्रः—ननान्दु पत्या च देव्याः सन्दिष्टमृष्यश्रृङ्गेण—वत्से कठोरगर्भेति नानीतासि । वत्सोऽपि रामभद्रस्त्वाद्विनोदार्थमेव स्थापितः । तत्पुत्रपूर्णोत्सङ्गायुष्मतीं द्रक्ष्याम इति ।

रामः—(सहर्षलज्जास्मितम् ।) तथास्तु ! भगवता वसिष्ठेन न किंचिदादिष्टोऽस्मि ।

अष्टावक्रः—श्रूयताम् ।

जामातृयज्ञेन वयं निरुद्धास्त्वं बाल एवासि नवं च राज्यम् ।
युक्तःप्रजानामनुरञ्जने स्यास्तस्माद्यशो यत्परमं धनं वः ॥११॥

रामः—यथा समादिशति भगवान्मैत्रावरुणिः।

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।
आराधनाय लोकानां मुञ्चतो नास्ति मे व्यथा ॥१२॥

सीता—अदो जेव्व राहवकुलधुरंधरो अज्जउत्तो । [अत एव राघवकुलधुरंधर आर्यपुत्रः ।]

रामः—कः कोऽत्र भोः । विश्राम्यतामष्टावक्रः ।

"Divine earth-the supporter of all-gave thee birth. Thou hast for thy father King Janaka who is no less than Prajapati. Thou art the daughter-in-law of those kings whose race can claim the Sun for their ancestor and myself as guide spiritual. (9)

What else there is to be wished for, except that thou mayst give birth to warrior sons."

Rama—We are blessed.

In the case of ordinary good men, it is their speech that follows events; while in the case of those that are perfect, it is the events that follow their speech. (10)

Ashtavakra—Moreover, revered Arundhati, the queens and lady Shanta have repeatedly asked you to fulfill unhesitatingly every possible longing of her (due to pregnancy) and that too without delay.

Rama—Every wish of hers will be attended to.

Ashtavakra—Rishyasringa, the husband of her sister-in-law sends the following message to queen Sita. "Dear child, you were not brought over here because you were far advanced in pregnancy. Dear Ramachandra also has been asked to stay behind, only for your pleasure." He adds, "I soon hope to see you, O long-lived one, with a son in your lap."

Rama—(shyly, with a smile of joy) Be it so. Has the divine Vasistha not sent any orders for me?

Ashtavakra—Listen (O Rama).

We are detained (here) in connection with the sacrifice of our son-in-law. You are yet too young and the duties of Kingship have devolved on you only recently. Devote all your energies towards the happiness of your subjects. The glory arising therefrom should be looked upon as the highest reward. (11)

Rama—Vasishtha's wishes will be carried out (literally).

In the persuit of propitiation of the people I am prepared to sacrifice kindness, pity, happiness, nay, even Janaki, without compunction. (12)

Sita—This is exactly what makes my lord the formost of the race of Raghus.

Rama—Ho! who is there? Let Ashtavakra take rest.

अष्टावक्रः—(उत्थाय परिक्रम्य च ।) अये कुमारलक्ष्मणः प्राप्तः। (इति निष्क्रान्तः)

प्रविश्य । **लक्ष्मणः**—जयति जयत्यार्यः । आर्य तेन चित्रकारेणास्मदुपदिष्टमार्यस्य चरितमस्यां वीथिकायामभिलिखितम् । तत्पश्यत्वार्यः ।

रामः—जानासि वत्स दुर्मनायमानां देवीं विनोदयितुम् । तत्कियन्तमवधिं यावत् ।

लक्ष्मणः—यावदार्याया हुताशने विशुद्धिः ।

रामः—शान्तं पापम् । (ससान्त्ववचनम्)

उत्पत्तिपरिपूतायाः किमस्याः पावनान्तरैः ।
तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमर्हतः ॥१३॥

देवि देवयजनसम्भवे प्रसीद । एष ते जीवितावधिः प्रवादः ।

कष्टो जनः कुलधनैरनुरञ्जनीय-
स्तन्नौ यदुक्तमशिवं न हि तत्क्षमं ते ।
नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा
मूर्ध्नि स्थितिर्न चरणैरवताडनानि ॥१४॥

सीता—होदु अज्जउत्त होदु । एहि । पेक्खह्म दाव दे चरिदम् । [भवत्वार्यपुत्र भवतु । एहि । प्रेक्षामहे तावत्ते चरितम् ।] (इत्युत्थाय परिक्रामति)

लक्ष्मणः—इदं तदालेख्यम् ।

सीता—(निर्वण्य ।) के एदे उवरि णिरन्तरट्ठिदा उवत्थुवान्ति विअ अज्जउत्तम् । [क एते उपरि निरन्तरास्थिता उपस्तुवन्तीवार्यपुत्रम् ।]

लक्ष्मणः—देवि, एतानि तानि सरहस्यानि जृम्भकास्त्राणि यानि भगवतः कृशाश्वात्कौशिकमृषिमुपसंक्रान्तानि तेन च ताटकावधे प्रसादीकृतान्यार्यस्य ।

रामः—वन्दस्व देवि दिव्यास्त्राणि ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा परःसहस्राः शरदस्तपांसि ।
एतान्यपश्यन्गुरवः पुराणाः स्वान्येव तेजांसि तपोमयानि ॥१५॥

Ashtavakra—(rises and walks about) Lo! Prince Lakshmana has arrived. (Exit with these words).

Lakshmana—(entering) Victory to my noble brother! Sir, that painter has, as per our instructions, portrayed your lordship's career on canvas; may you have a look at it.

Rama—Dear Lakshman, you know how to divert the mind of queen (Sita) especially, when she feels distracted. How far (i. e. up to what event) has it been represented?

Lakshmana—As far as (the event of) the purification of the queen by the ordeal of fire.

Rama—Peace! (in a tone of consolation)

> What need of other purifications to her? She is pure even in her birth. Holy waters, as well as fire stand in no need of purification by other things (means). (13)

Queen.-offspring of the holy earth—, don't worry! This reproach promises to last life-long.

> Alas! Even those, whose wealth consists in family-reputation, have to satisfy the people. Whatever bad words might have been said about you, can but ill-befit you. The proper place assigned by nature to a fragrant flower is the head. It does not deserve to be trampled under the feet. (14)

Sita—Never mind, my lord, don't worry. Come, let us have a look at (the pictorial representation of) your biography. (she rises and walks about)

Lakshmana—Here is the picture.

Sita—(observes) Who are these (painted) just above my lord, standing closely together? they appear to praise him.

Lakshmana—These are the mystic missiles (called) Jrimbhakas. They were handed down by the venerable Krisasva to Vishvamitra and presented by him to my noble brother on the occasion of the destruction of Tataka.

Rama—Make a bow to these divine weapons, Oh Queen!

> The ancient and venerable sages, Brahma and others practised penance for more than a thousand years for the benefit of religious truth and obtained these missiles. They are the (external) manifestation of their own spiritual energy. (15)

सीता—णमो एदाणं। [नम एतेभ्यः।]

रामः—सर्वथेदानीं त्वत्प्रसूतिमुपस्थास्यन्ति।

सीता—अणुग्गहिदह्मि। [अनुगृहीतास्मि।]

लक्ष्मणः—एष मिथिलावृत्तान्तः।

सीता—अम्महे दलन्तणवणीलुप्पलसामलसिणिद्धमासिणसोहमाणमंसलेण देहसोहग्गेण विम्हअत्थिमिदताददीसन्तसोम्मसुन्दरासिरी अणादरखंडिदसंकर-सरासणो सिहण्डमुद्धमुहमण्डलो अज्जउत्तो आलिहिदो। [अहो दलन्नवनीलो-त्पलश्यामलस्निग्धमसृणशोभमानमांसलेन देहसौभाग्येन विस्मयस्तिमिततातदृश्य मानसौम्यसुन्दरश्रीरनादरखण्डितशङ्करशरासनः शिखण्डमुग्धमुखमंडल आर्य-पुत्र आलिखितः।]

लक्ष्मणः—आर्ये पश्य पश्य।

सम्बन्धिनो वसिष्ठादीनेष तातस्तवार्चति।
गौतमश्च शतानन्दो जनकानां पुरोहितः॥१६॥

रामः—सुश्लिष्टमेतत्।

जनकानां रघूणां च सम्बन्धः कस्य न प्रियः।
यत्र दाता ग्रहीता च स्वयं कुशिकनन्दनः॥१७॥

सीता—एदे क्खु तक्कालकिदगोदाणमङ्गला चत्तारो भादरो विआहदि-क्खिदा तुह्मे। अम्मो जाणामि तस्सिं जेव्व पदेसे तस्सिं जेव्व काले वत्तामि। [एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारो भ्रातरो विवाहदीक्षिता यूयम्। अहो जानामि तस्मिन्नेव प्रदेशे तस्मिन्नेव काले वर्ते।]

रामः—एवम्।

समयः स वर्तत इवैष यत्र मां
समनन्दयत्सुमुखि गौतमार्पितः।
अयमागृहीतकमनीयकङ्कण-
स्तव मूर्तिमानिव महोत्सवः करः॥१८॥

लक्ष्मणः—इयमार्या। इयमप्यार्या माण्डवी। इयमपि वधूः श्रुतकीर्तिः

सीता—वच्छ इअं वि अवरा का। [वत्स इयमप्यपरा का।]

लक्ष्मणः—(सलज्जस्मितम्। अपवार्य) अये ऊर्मिलां पृच्छत्यार्या। भवतु। अन्यतः सञ्चारयामि। (प्रकाशम्) आर्ये दृश्यतां द्रष्टव्यमेतत्! अयं च भगवान्भार्गवः।

Sita—I bow to them.

Rama—By all means they will wait upon your progeny.

Sita—I am greatly obliged.

Lakshmana—Here is a scene from Mithila.

Sita—Oh, Here is the picture of my lord with his round face charming on account of his looks. Oh! the beauty of his soft, comely and muscular body! How resplendent like a fresh blooming lotus! (Look) how he is being watched while in the act of breaking the bow of God Shiva, with ease, by my father struck with wonder.

Lakshmana—Behold noble lady!

Here is your father with Shatananda, son of Gautama— the family priest of the Janaka,—doing honour to the relatives, Vasishtha and others. (15)

Rama—This is as it should be.

Who will not like the connection between the families of Raghu and Janak, especially when the son of Kusika himself is both the offerer and receiver? (17)

Sita—Here are you, four brothers whose auspicious ceremony of cutting the hair had just been performed and had also undergone the ceremony initiatory to marriage. Ah! now I feel as if I am in that very place and at that very time.

Rama—Quite so.

I feel as if I am experiencing that very moment when thy hand, O fair-faced one (joined with mine by Gautama), the hand with the lovely bracelets on, delighted me, the hand which to me was a festival incarnate. (18)

Lakshmana—Here is your own portrait. Here is the princess Mandavi, here is also princess Shrutakirti.

Sita—Dear, who is the other one?

(Aside, with a bashful smile) Oh! she is asking me about Urmila (my wife). Well, I will divert her attention to something else. (aloud) Gentle lady, look here. This is a sight worth seeing. Here is revered Bhargava.

सीता—(ससंभ्रमम्) कम्पिदह्मि। [कम्पितास्मि ।]

रामः—ऋषे नमस्ते ।

लक्ष्मणः—आर्ये पश्य पश्य । अयमसावार्येण (इत्यर्धोक्ते)

रामः—(साधिक्षेपम्) अयि वत्स बहुतरं द्रष्टव्यम् । अन्यतो दर्शय ।

सीता—(सस्नेहबहुमानं विर्वर्ण्य ।) सुट्ठु सोहसि अज्जउत्त एदिणा विणअमाहप्पेण । [सुष्ठु शोभसे आर्यपुत्र एतेन विनयमाहात्म्येन ।]

लक्ष्मणः—एते वयमयोध्यां प्राप्ताः ।

रामः—(सास्रम्) स्मरामि हन्त स्मरामि ।

जीवत्सु तातपादेषु नवे दारपरिग्रहे ।
मातृभिश्चिन्त्यमानानां ते हि नो दिवसा गताः ॥१९॥

यदमपि तदा जानकी

पतनविरलैः प्रान्तोन्मीलन्मनोहरकुन्तलै-
र्दशनमुकुलैर्मुग्धालोकं शिशुर्दधती मुखम् ।
ललितललितैर्ज्योत्स्नाप्रायैरकृत्रिमविभ्रमै-
रकृत मधुरैरम्बानां मे कुतूहलमङ्गकैः ॥२०॥

लक्ष्मणः—एषा मन्थरा ।

रामः—(सत्वरमन्यतो दर्शयन् ।) देवि वैदेहि

इङ्गुदीपादपः सोयं शृङ्गबेरपुरे पुरा ।
निषादपतिना यत्र स्निग्धेनासीत्समागमः ॥२१॥

लक्ष्मणः—(विहस्य । स्वगतम्) अये मध्यमाम्बावृत्तमन्तारितमार्येण ।

सीता—अम्मो एसो जडासंजमणवुत्तन्तो । [अहो एष जटासंयमन-वृत्तान्तः ।]

लक्ष्मणः—**पुत्रसंक्रान्तलक्ष्मीकैर्यद्वृद्धैक्ष्वाकुभिर्धृतम् ।**
धृतं बाल्ये तदार्येण पुण्यमारण्यकव्रतम् ॥२२॥

सीता—एसा पसण्णपुण्णसलिला भअवदी भाईरही । [एषा प्रसन्नपुण्य-सलिला भगवती भागीरथी ।]

रामः—देवि रघुकुलदेवते नमस्ते ।

Sita—(with alarm) I tremble.

Rama—I salute thee a sage.

Lakshmana—Lady, behold; here is one who by my brother—(before he has completed).

Rama—(rebukingly) Dear, there is much that is worth seeing. Show us other scenes.

Sita—(Looking at Rama with affection and regard) This virtue of modesty only shows you to advantage.

Lakshmana—Here we arrive at Ayodhya.

Rama—(with tears) I remember. Alas! I do remember.

Gone are those days! when I was newly married, my father was alive, when I was an object of care and anxiety to my mothers. (19)

This Janaki too, was then a child an object, of delight to my mothers, with her fine locks dangling about her cheeks. How sweet her face with the small and thinly set bud-like teeth! This Janaki, with her lively limbs charming like the light of the moon, and her unaffected graces, was an object of admiration to my mothers. (20)

Lakshmana—Here is Manthara.

Rama—(Quickly passing to another object)

O Queen Vaidehi!

Here is that Ingudi tree in the city of Sringabera where took place our meeting with the gentle King of the Nishadas. (21)

Lakshmana—(to himself, with a smile) Ah, My noble brother has avoided (a reference to) the counduct of the second mother.

Sita—Oh, here is the incident of tying the hair.

Lakshmana—

My noble brother took that holy vow of asceticism-residence in a forest—(almost) in his childhood which the Ikshvakus (members of the Ikshvaku race) did in their old age, after having transferred their wealth to their sons (descendants). (22)

Sita—Here is the river Bhagirathi with her pure holy waters.

Rama—I salute thee O goddess! O prsiding deity of the race of Raghus.

तुरगविचयव्यग्रानुर्वीभिदः सगराध्वरे
कपिलमहसामर्षात्प्लुष्टान्पितुश्च पितामहान्।
अगणिततनूतापं तप्त्वा तपांसि भगीरथो
भगवति तव स्पृष्टानद्भिश्चिरादुदतीतरत् ॥२३॥

सा त्वमम्ब स्नुषायामरुन्धतीव सीतायां शिवानुध्याना भव।

लक्ष्मणः—अयमसौ भरद्वाजावेदितश्चित्रकूटयायिनी वर्त्मनि वनस्पतिः कालिन्दीतटे वटः श्यामो नाम।

रामः—(सस्पृहमवलोकयति।)

सीता—सुमरदि वा एदं पदेसं अज्जउत्तो। [स्मरति वैतं प्रदेशमार्यपुत्रः]

रामः—अयि कथं विस्मर्यते।

अलसललितमुग्धान्यध्वसम्पादखेदा-
दशिथिलपरिरम्भैर्दत्तसंवाहनानि।
परिमृदितमृणालीदुर्बलान्यङ्गकानि
त्वमुरसि मम कृत्वा यत्र निद्रामवाप्ता ॥२४॥

लक्ष्मणः—एष विन्ध्याटवीमुखे विराधसंरोधः।

सीता—अलं दाव एदिणा। पेक्खामि दाव अज्जउत्तसहत्तधरिदतालवन्तादवत्तनिवारिदादपं अत्तणो दक्खिणारण्णप्पवेसारम्भम्। [अलं तावदेतेन। प्रेक्षे तावदार्यपुत्रस्वहस्तधृततालवृन्तातपत्रनिवारितातपमात्मनो दक्षिणारण्यप्रवेशारम्भम्।]

रामः—एतानि तानि गिरिनिर्झरिणीतटेषु
वैखानसाश्रिततरूणि तपोवनानि।
येष्वातिथेयपरमा यमिनो भजन्ते
नीवारमुष्टिपचना गृहिणो गृहाणि ॥२५॥

लक्ष्मणः—अयमविरलानोकहानिवहनिरन्तरस्निग्धनीलपरिसरारण्यपरिणद्धगोदावरीमुखरकन्दरः सततमभिष्यन्दमानमेघमेदुरितनीलिमा जनस्थानमध्यगो गिरिः प्रस्रवणो नाम।

O revered Ganges! it was with the touch of thy holy waters—that Bhagirath, who in ancient times; practiced penance, entirely disregarding his bodily pains, purified the ancesters of his father, long after they were reduced to ashes by the fire of Kapila's wrath; when they, (the ancestors) in the persuit of the horse, at the sacrifice of Sagara, cleft open the earth. (23)

O thou same Ganges, like Arundhati, think kindly of Sita thy daughter-inlaw.

Lakshmana—Here on the banks of Kalindi is the Banian tree called Shama, quite on the way to Chitrakuta, pointed out by Bharadwaja.

Rama—(looks longingly)

Sita—Does my lord remember this region?

Rama—Is it possible to forget?

Here it was that you went to sleep laying thy limbs, feeble like a pressed lotus stem, on my chest. It was here that thy limbs, beautiful, though tired by the fatigue of the journey, (as it were) got shampooed by close embraces. (24)

Lakshmana—Here it was, at the entrance to the Vindhya forest, that we met with resistance from Viradha.

Sita—Enough of this. Let me look at (the picture of) my entry into the Southern forest, with—my lord holding over me a palm-leaf umbrella to ward off the sun.

Rama—Here is the penance grove, with its trees resorted to by hermits, on the banks of the mountain-streams. It is here that Yogins find their homes who cook handfuls of Nivar corn (wild rice) and regard hospitality as the highest duty. (25)

Lakshmana—Here is the blue mountain Prasravana in the centre of Janasthan, its bluish colour rendered deep by the ever-raining clouds, its slopes covered with ever-blue, glossy and dense clusters of trees, its caverns resounding with the (noise of) the river Godavari.

रामः—स्मरसि सुतनु तास्मिन्पर्वते लक्ष्मणेन
प्रतिविहितसपर्यासुस्थयोस्तान्यहानि ।
स्मरसि सरसनीरां तत्र गोदावरीं वा
स्मरसि च तदुपान्तेष्वावयोर्वर्तनानि ॥२६॥

किं च । किमपि किमपि मन्दं मन्दमासक्तियोगा-
दविरलितकपोलं जल्पतोरक्रमेण ।
अशिथिलपरिरम्भव्यापृतैकैकदोष्णो-
रविदितगतयामा रात्रिरेव व्यरंसीत् ॥२७॥

लक्ष्मणः—एषा पञ्चवट्यां शूर्पणखा ।

सीता—हा अज्जउत्त एत्तिअं दे दंसणम् । [हा आर्यपुत्र एतावत्ते दर्शनम् ।]

रामः—अयि विप्रयोगत्रास्ते चित्रमेतत् ।

सीता—जहा तहा होदु । दुज्जणो असुहं उप्पादेइ । [यथा तथा भवतु । दुर्जनोऽसुखमुत्पादयति ।]

रामः—हन्त वर्तमान इव मे जनस्थानवृत्तान्तः प्रतिभाति ।

लक्ष्मणः—अथेदं रक्षोभिः कनकहरिणच्छद्मविधिना
तथा वृत्तं पापैर्व्यथयति यथा क्षालितमपि ।
जनस्थाने शून्ये विकलकरणैरार्यचरितै-
रपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् ॥२८॥

सीता—(सास्रमात्मगतम् । अयि देव रहुकुलाणन्द एव्वं मम कारणादो किलन्तो आसि । [अयि देव रघुकुलानन्द एवं मम कारणात्क्लान्त आसीः ।]

लक्ष्मणः—(रामं निर्वर्ण्य साकूतम् ।) आर्य किमेतत् ।

अयं ते बाष्पौघस्त्रुटित इव मुक्तामणिसरो
विसर्पन्धाराभिर्लुठति धरणीं जर्जरकणः ।
निरुद्धोऽप्यावेगः स्फुरदधरनासापुटतया
परेषामुन्नेयो भवति च भराध्मातहृदयः ॥२९॥

Rama—My love, do you remember the days we spent on this mountain, and how we felt quite at ease waited on by Lakshmana? Don't you remember the river Godavari and its sweet waters? Are you not reminded of our happy days spent in that neighbourhood? (26)

Moreover,

How with our cheeks in close contact, arms locked in each others, talking at random in soft whispers we passed the night, hardly conscious of the passing hours. (27)

Lakshmana—Here is Surpanakha in Panchavati.

Sita—Alas! My lord this is our last meeting.

Rama—Dear, you seem to be afraid of separation; this is only a picture.

Sita—Be that as it may, a wicked person is sure to cause uneasiness.

Rama—Good Heavens! I feel as if the events at Janasthan are being enacted just at present.

Lakshmana—The deeds then perpitrated by the sinners-the demons-with the cunning device of the golden deer distress us even now, though avenged. The behaviour of my lord in that lonely Janasthan, with his senses over-powered, was such as to cause the stones to weep and the heart of adamant to break. (28)

Sita—(With tears to herself) My lord, the delight of the Raghus, you had to suffer so much on my account.

Lakshmana—(Looking significantly at Rama).

My gentle brother, what is this?

This stream of thy tears like a broken pearl-necklace creeps along the ground in shattered drops. Your over—powering emotion, though checked, swells the heart and becomes manifest by the throbbing of thy nostrils and lips. (29)

रामः—वत्स

> तत्कालं प्रियजनविप्रयोगजन्मा
> तीव्रोऽपि प्रतिकृतिवाञ्छया विसोढः ।
> दुःखाग्निर्मनसि पुनर्विपच्यमानो
> हृन्मर्मव्रण इव वेदनां करोति ॥ ३० ॥

सीता—हद्धि हद्धी । अहं वि अदिभूमिं गदेण रणरणएण अज्जउत्तसुण्णं विअ अत्ताण पेक्खामि । [हा धिक् हा धिक् । अहमप्यतिभूमिं गतेन रणरणकेनार्यपुत्रशून्यामिवात्मानं पश्यामि ।]

लक्ष्मणः—(स्वगतम्) भवत्वन्यतः क्षिपामि । (चित्रं विलोक्य प्रकाशम् ।) अथैतन्मन्वन्तरपुराणगृध्रराजस्य तत्रभवतस्तातजटायुषश्चरित्रविक्रमोदाहरणम् ।

सीता—हा ताद णिव्वूढो दे अवच्चसिणेहो । [हा तात निर्व्यूढस्तेऽपत्यस्नेहः ।]

रामः—हा तात काश्यप शकुन्तराज क्व नु खलु पुनस्त्वादृशस्य महतस्तीर्थभूतस्य साधोः सम्भवः ।

लक्ष्मणः—अयमसौ जनस्थानस्य पश्चिमतश्चित्राकुञ्जवान्नाम दनुकबन्धाधिष्ठितो दण्डकारण्यभागः । तदिदमृष्यमूकपर्वते मतङ्गस्याश्रमपदम् । इयं च श्रमणा नाम सिद्धा शबरतापसी । तदेतत्पम्पाभिधानं पद्मसरः ।

सीता—एत्थ किल अज्जउत्तेण विच्छिण्णामरिसधीरत्तणं पमुक्ककण्ठं रुण्णं आसि । [अत्र किलार्यपुत्रेण विच्छिन्नामर्षधीरत्वं प्रमुक्तकण्ठं रुदितमासीत् ।]

रामः—देवि रमणीयमेतत्सरः ।]

> एतस्मिन्मदकलमल्लिकाक्षपक्ष-
> व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।
> बाष्पाम्भःपरिपतनोद्गमान्तराले
> सन्दृष्टाः कुवलयिनो भुवो विभागाः ॥ ३१ ॥

लक्ष्मणः—अयमार्यो हनुमान् ।

सीता—एसो सो चिरणिव्वूढजीवलोअपच्चुद्धरणगुरुओवआरी महाणुभावो मारुदी । [एष स चिरनिर्व्यूढजीवलोकप्रत्युद्धरणगुरुकोपकारी महानुभावो मारुतिः ।]

Rama—Child, the fire of grief caused by separation from one's dear relations, though overwhelming, could be controlled then; the desire for revenge being stronger. That fire being rekindled causes pain like a wound in the heart. (30)

Sita—Oh fie! Oh alas! the grief running to excess makes me feel as if I am separated from my lord.

Lakshmana—(aside) I will turn to some other part. (Looking at the picture) (aloud). Here is a representation of the valourous deeds of the age-old revered king Jatayu.

Sita—Alas! father (Jatayu) your paternal love was shown to the end.

Rama—Alas dear Kashyapa! O King of birds, can a holy saint like thee ever be born again?

Lakshmana—Here to the west of Janasthan lies that part of the Dandaka forest named Chitrakunjavan inhabited by the headless demon Danu. Here on the mountain Rishyamuka is the hermitage of Matanga. Here is the saintly Shabaree ascetic called Sramana; this is the lotus-lake called Pampa.

Sita—It was here that my lord wept profusely, leaving aside all courage and resentment.

Rama—Charming is this lake, my queen.

Here, during intervals between the shedding and rising of tears, I observed tracts of blue lotuses (mixed up) with long-stalked white lotuses, becoming manifest when shaken by the wings of the mallikasha geese singing sweetly out of joy. (31)

Lakshmana—Here is that magnanimous Hanuman.

Sita—Here is that magnaimous Hanuman who relieved the long suffering humanity and thus conferred great obligation on it.

रामः—दिष्ट्या सोऽयं महाबाहुरञ्जनानन्दवर्धनः ।
यस्य वीर्येण कृतिनो वयं च भुवनानि च ॥ ३२ ॥

सीता—वच्छ एसो कुसुमिदकअम्बतरुतण्डाविअबहिणो किंणामधेओगिरि जत्थ अणुभावसोहग्गमेत्तपरिसेसधूसरसिरि मुहुत्तं मुच्छन्दो तुए परुदिएण अवलम्बिदो तरुअले अज्जउत्तो आलिहिदो । [वत्स एष कुसुमितकदम्बतरु-ताण्डवितबर्हिणः किंनामधेयो गिरिः यत्रानुभावसौभाग्यमात्रपरिशेषधूसरश्री-र्मुहूर्तं मूर्छंस्त्वया प्ररुदितेनावलम्बितस्तरुतल आर्यपुत्र आलिखितः ।]

लक्ष्मणः—सोऽयं शैलः ककुभसुरभिर्माल्यवान्नाम यस्मि-
न्नीलः स्निग्धः श्रयति शिखरं नूतनस्तोयवाहः ।

आर्येणास्मिन्

रामः—विरम विरमातः परं न क्षमोऽस्मि
प्रत्यावृत्तः पुनरिव स मे जानकीविप्रयोगः ॥ ३३ ॥

लक्ष्मणः—अतःपरमार्यस्य तत्रभवतां कपिराक्षसानां चासंख्यातान्युत्त-रोत्तराणि कर्माश्चर्याणि । परिश्रान्ता चेयमार्या । तद्विज्ञापयामि विश्राम्यतामिति ।

सीता—अज्जउत्त एदिणा चित्तदंसणेणं पच्चुप्पण्णदोहलाए अत्थि मए विण्णप्पं । [आर्यपुत्र एतेन चित्रदर्शनेन प्रत्युत्पन्नदोहदाया अस्ति मम विज्ञाप्यम् ।]

रामः—नन्वाज्ञापय ।

सीता—जाणे पुणोवि पसण्णगम्भीरासु वणराइसु विहरिस्सं पवित्तणि-म्मलसिसिरावगाहां भअवदिं भाईरहिं ओगाहिस्सं त्ति । [जाने पुनरपि प्रसन्न-गम्भीरासु वनराजिषु विहरिष्यामि पवित्रनिर्मलशिशिरावगाहां भगवतीं भागीरथीमवगाहिष्य इति ।]

रामः—वत्स लक्ष्मण ।

लक्ष्मणः—एषोऽस्मि ।

रामः—वत्स अचिरं सम्पादनीयोऽस्या दोहद इति संप्रत्येव गुरुभिः सन्दिष्टम् । तदस्खलितसुखसम्पातं रथमुपस्थापय ।

Rama—I am glad; it is the same long-armed Hanuman,–the joy of his mother Anjani,–he whose valour has laid us as well as the worlds under great obligiations. (32)

Sita—O gentle one, what is the name of this mountain where peacocks are dancing on the flowering Kadamba trees; where under the shade of a tree my lord is painted, supported by you with tears (in your eyes) in his fainting moment; my lord looking pale with the lustre of his valour remaining alone.

Lakshmana—Here is that mountain Malyavan with its fragrant Kakubha flowers; (here) on the top of it rests a fresh blue shining cloud.

Here on, this my, lord—

Rama—

Stop, stop, I can endure no more. I feel as if my separation from Janaki is being repeated (33)

Lakshmana—After this, the countless deeds of valour, each more wonderful than the other, perpitrated by my lord, the worthy monkeys and rakshasas, are represented; but queen (Sita) looks tired; therefore I request that we should take rest.

Sita—My lord the sight of this painting creates in me a longing. I have a request to make.

Rama—Do. Why, do order me.

Sita—Methinks I should once more roam about in those pleasing and majestic groves, I should bathe in the waters of the divine Ganges-waters which are at once pure, holy and cool.

Rama—Dear Lakshmana.

Lakshmana—Here I am.

Rama—The elders have just sent a word that her longing should immediately be gratified. Therefore order a chariot which is comfortable and free from joltings.

सीता-अज्जउत्त तुम्हेहिं वि आअन्दव्वं। [आर्यपुत्र युष्माभिरपि आगन्तव्यम्।]

रामः—अयि कठिनहृदये एतदपि वक्तव्यमेव।

सीता—तेण हि पिअं मे पिअं मे। [तेन हि प्रियं मे प्रियं मे]

लक्ष्मणः—यथाज्ञापयत्यार्यः। (इति निष्क्रान्तः।)

रामः—प्रिये अत्र वातायनोपकण्ठे मुहूर्तं संविष्टौ भवावः।

सीता—एवं होदु। ओहरिदम्हि क्खु परिस्समजणिदाए णिद्दाए [एवं भवतु। अपहृतास्मि खलु परिश्रमजानितया निद्रया]

रामः—तेन हि निरन्तरमवलम्बस्व मामनुगमनाय।

जीवयन्निव ससाध्वसश्रमस्वेदबिन्दुरधिकण्टमर्प्यताम्।
बाहुरैन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः॥ ३४॥

(तथा कारयन्सानन्दनम्।) **प्रिये किमेतत्।**

विनिश्चेतुं शक्यो न सुखमिति वा दुखःमिति वा
प्रमोहो निद्रा वा किमु विषविसर्पः किमु मदः।
तव स्पर्शे स्पर्शे मम हि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयाति च समुन्मीलयति च॥ ३५॥

सीता—स्थिरप्पसादा तुम्हे इदो दाणिं किं अवरम्। [स्थिरप्रसादा यूयमित इदानीं किमपरम्।]

रामः— **म्लानस्य जीवकुसुमस्य विकासनानि**
सन्तर्पणानि सकलेन्द्रियमोहनानि।
एतानि ते सुवचनानि सरोरुहाक्षि
कर्णामृतानि मनसश्च रसायनानि॥ ३६॥

सीता—पिअंवद एहि। संविसम्ह। (इति शयनाय समन्ततो निरूपयति) [प्रियंवद एहि। संविशावः।]

रामः—अयि किमन्वेष्टव्यम्।

आ विवाहसमयाद्गृहे वने शैशवे तदनु यौवने पुनः।
स्वापहेतुरनुपाश्रितोऽन्यया रामबाहुरुपधानमेष ते॥ ३७॥

Sita—My lord (I hope) you accompany me.

Rama—Oh hard hearted one, do you need tell me that ?

Sita—O how pleased I am.

Lakshmana—As your lordship commands. (Exit Lakshmana).

Rama—Dear let us sit a while near the window.

Sita—So be it. I am over-powered by a feeling of drowsiness brought on by fatigue.

Rama—Then hold close to me while we move.

Throw your arm, perspiring through fear and fatigue, round my neck. It will (as it were) put new-life in me; your arm looking like a necklace of moon-stones moist by the touch of the rays of the moon. (34)

(Helping her accordingly, with delight) my dear! what (sensation) is this?

At every touch of thine I experience a sensatien which, overpowering all the senses causes confusion in the mind and also revives it; I am unable to decide whether the sensation is pleasurable or painful; whether it is stupor or sleep, whether it is the effect of (some) poison or whether it is infatuation. (35)

Sita—It is your deep love; what else can it be?

Rama—O lotus-eyed one, these sweet words of thine are a nector to the ears; they delight me; they are a powerful stimulant of the mind; they fascinate all my senses; they cause the withered flower of life to bloom again. (36)

Sita—Sweet-speaker let us go and rest.

(Looks about for something to lie down).

Rama—What are you looking about? O Dear,

This arm of Rama has served you for your pillow ever since our marriage; in childhood, in youth, in the house, in the forest. It has lulled you to sleep and has never been resorted to by any other woman. (37)

सीता—(निद्रां नाटयन्ती) अत्थि एदम् । अज्जउत्त अत्थि एदं । (इति स्वपिति ।) [अस्त्येतदार्यपुत्र अस्त्येतत् ।]

रामः—कथं प्रियवचना मे वक्षसि प्रसुप्तैव । (निर्वर्ण्य)

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो-
रसावस्याः स्पर्शो वपुषि बहुलश्चन्दनरसः ।
अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकरसः
किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥३८॥

प्रविश्य । **प्रतीहारी**—देव उमट्ठिदो । [देव उपस्थितः ।]

रामः—अयि कः ।

प्रतीहारी—आसण्णपरिआरओ देवस्स दुम्मुहो । [आसन्नपारिचारको देवस्य दुर्मुखः ।]

रामः—(स्वगतम्) शुद्धान्तचारी दुर्मुखः स मया पौरजानपदेष्वपसर्पः प्रहितः । (प्रकाशम्) आगच्छतु ।

(प्रतीहारी निष्क्रान्ता)

प्रविश्य । **दुर्मुखः**—(स्वगतम्) हा कहं दाणिं देविं अन्तरेण ईदिसं अचिन्ताणिज्जं जणाववादं देव्वस्स कहइस्सं । अहवा णिओओ क्खु मे एरिसो मन्दभाअस्स । [हा कथमिदानीं देवीमन्तरेण ईदृशमाचिन्तनीयं जनापवादं देवाय कथयिष्यामि । अथवा नियोगः खल्वीदृशो मे मन्दभाग्यस्य ।]

सीता—(उत्स्वप्नायते) हा अज्जउत्त सोम्म कहिं सि । [हा आर्यपुत्र सौम्य कुत्रासि ।]

रामः—अये सैवेयं रणरणकदायिनी चित्रदर्शनाद्विरहभावना देव्याः स्वप्नोद्वेगं करोति । (सस्नेहमङ्गमस्याः परामृशन् ।)

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-
द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥३९॥

दुर्मुखः—(उपसृत्य ।) जेदु देवो [जयतु देवः]

रामः—ब्रूहि यदुपलब्धम् ।

Sita—(gesticulate sleep). It is so my lord, it is so.

Rama—Why! This sweet-tongued has gone to sleep on my chest. (observing)

> This (Sita) has been the glory of our house. She is a wick dipped in ambrosia to my eyes; her touch is like sandle oil to the body; this arm is a string of pearls soft and cool to the touch. What is there about her that is not pleasing; only her separation is unbearable. (38)

Door-keeper—(Entering) Has come, my lord.

Rama—Well who?

Pratihari—(female door keeper) Your majesty's personal attendant Durmukh.

Rama—(to himself) Durmukh the attendant of the harem. He was sent by me as a spy over citizens and the country people. (Aloud) let him enter.

(Exit female door keeper).

Durmukh—(entering) (To himself) How can I communicate to the king such a slander about the queen, current amongst the people? Or else, such is my duty, unfortunate as I am.

Sita—(talks in a dream). Ah! My lord, O gentle one where art thou?

Rama—Alas! It is that same distressing idea of separation suggested by the sight of the painting that is causing pains in her dream (touching her body affectionately).

> Rarely does even a meritorious man enjoy that unique state of happiness which makes no difference between pleasure and pain, which is the same in all conditions, where the heart finds reposa, the sweetness of which is not diminished by age, which ripens into pure love as time passes and removes the crust (of reserve). (39)

Durmukh—(approaching) Victory to your Majesty!

Rama—Speak out whatever you might have learnt.

दुर्मुखः—उवत्थुवन्ति देवं पोरजाणवदा विसुमराविदा अम्हे महाराअं दसरहं रामभद्देणेति । [उपस्तुवन्ति देवं पौरजानपदा विस्मारिता वयं महाराजं दशरथं रामभद्रेणेति ।]

रामः—अर्थवाद एषः । दोषं तु मे कंचित्कथय येन स प्रतिविधीयते ।

दुर्मुखः—(साश्रम्) सुणादू देओ । (कर्णे:) एव्वं विअ । [शृणोतु देवः एवमिव ।]

रामः—अहह तीव्रसंवेगो वाग्वज्रः । [इति मूर्छति]

दुर्मुखः—आस्ससदु देवो । [आश्वसितु देवः ।]

रामः—(आश्वस्य ।) **हा हा धिक्परगृहवासदूषणं य-**

द्वैदेह्याः प्रशमितयद्भुतैरुपायैः ।

एतत्तत्पुनरपि दैवदुर्विपाका-

दालर्कं विषमिव सर्वतः प्रसृतम् ॥ ४० ॥

तत्किमत्र मन्दभाग्यः करोमि । (विमृश्य सकरुणम्) अथवा किमन्यत् ।

सतां केनापि कार्येण लोकस्याराधानं व्रतम् ।

यत्पूरितं हि तातेन मां च प्राणांश्च मुञ्चता ॥ ४१ ॥

संप्रत्येव च भगवता वासिष्ठेन सन्दिष्टम् । अपि च ।

यत्सावित्रैर्दीपितं भूमिपालै-

र्लोकश्रेष्ठैः साधु शुद्धं चरित्रम् ।

मत्सम्बन्धात्कश्मला किंवदन्ती

स्याच्चेदस्मिन्हन्त धीङ्मामधन्यम् ॥ ४२ ॥

हा देवी देवयजनसम्भवे हा स्वजन्मानुग्रहपवित्रितवसुन्धरे हा निमि-जनकनन्दिनि हा पावकवसिष्ठारुन्धतीप्रशस्तशीलशालिनि हा राममयजीविते हा महारण्यवासप्रियसखि हा तातप्रिये हा स्तोकवादिनि कथमेवंविधायास्तवाय-मीदृशः परिणामः ।

त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तयः

नाथवन्तस्त्वया लोकास्त्वमनाथा विपत्स्यसे ॥ ४३ ॥

दुर्मुखं प्रति । दुर्मुख ब्रूहि लक्ष्मणम् एष ते नूतनो राजा रामः समाज्ञापयति । (कर्णे एवमेवम् ।)

Durmukh—The citizens and the country people praise your Majesty and say "The good King Rama has made us forget King Dasharatha".

Rama—This is only complimentary. Tell me about the defects so that they may be removed.

Durmukh—(with tears). As it pleases your Majesty. (Whispers in his ears) some such thing.

Rama—Alas! How terrible is the fall of this thunderbolt of words (faints).

Durmukh—Take heart, my lord.

Rama—(Regains consciousness).

> Fie, O fie upon this slander about the stay in the house of a stranger; this scandal about Sita, though set at rest, by practising a miracle, has by an unlucky development of fortune spread once more like the poison of a mad dog. (40)

Well what can I do, unfortunate as I am, in this matter ? (reflecting with sorrow). Or else, what is left for me to do ?

> It is the vow of the good to please the people by all means. It was carried out by my father though it involved my abandonment and it cost him his life. (41)

Revered Vasistha has also sent me a message just now. Moreover,

> Woe to me, a cursed being, if the purity of conduct made illustrious by the best of men—the kings of the solar race-get sallied by the dark scandal connected with me. (42)

Ah! my queen, sprung from the sacrifical ground! You by your birth sanctified the earth, O thou the daughter of Nimi and Janak! Your illustrious character has been an object of praise from God Fire, Vasishta and Arundhati. To you Rama's life is no less than life itself. O beloved companion of my sojourn in the forest! You have been dear to my father, O lady of few words! Such as thou art, should it come to this

> It is thou who sanctifiest the worlds. About thee the people speak unholy words. In thee the worlds find a guardian.' Thou art to go without a guardian ! (43)

Rama—Durmukh, say to Lakshmana. "Your new king Rama commands you thus," (in his ear).

दुर्मुखः—हा कहं दाणिं अग्गिपरिसुद्धाए गब्भट्ठिदपवित्तसंताणाए देईए दुज्जणवअणादो एवं अणज्जं अज्झवसिवं देएण। [हा कथमिदानीमग्निपरिशुद्धायै गर्भस्थितपवित्रसन्तानायै देव्यै दुर्जनवचनादेवमनार्यमध्यवसितं देवेन।

रामः—शान्तम्। कथं दुर्जनाः पौरजानपदाः।

इक्ष्वाकुवंशोऽभिमतः प्रजानां
जातं च दैवाद्वचनीयबीजम्।
यच्चाद्भुतं कर्म विशुद्धिकाले
प्रत्येतु कस्तद्यदि दूरवृत्तम्॥ ४४॥

तद्गच्छ।

दुर्मुखः—हा देइ। [हा देवि]। (इति निष्क्रान्तः।)

रामः—हा कष्टम्। अतिबीभत्सकर्मा नृशंसोऽस्मि संवृत्तः।

शैशवात्प्रभृति पोषितां प्रियैः
सौहृदादपृथगाश्रयामिमाम्।
छद्मना परिददामि मृत्यवे
सौनिको गृहशकुन्तिकामिव॥ ४५॥

तत्किमस्पर्शनीयः पातकी देवीं दूषयामि। (इति सीतायाः शिरः स्वैरमुन्नमय्य बाहुमाकर्षन्।)

अपूर्वकर्मचण्डालमयि मुग्धे विमुञ्च माम्।
श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषद्रुमम्॥ ४६॥

(उत्थाय।) हन्त विपर्यस्तः संप्रति जीवलोकः। अद्यावसितं जीवितप्रयोजनं रामस्य। शून्यमधुना जीर्णारण्यं जगत्। असारः संसारः। कष्टप्रायं शरीरम्। अशरणोऽस्मि किं करोमि का गतिः। अथवा हा अम्ब

दुःखसंवेदनायैव रामे चैतन्यमाहितम्।
मर्मोपघातिभिः प्राणैर्वज्रकीलायितं हृदि॥ ४७॥

अरुन्धति हा भगवन्तो वसिष्ठविश्वामित्रौ हा भगवन्पावक हा देवि भूतधात्रि हा तात जनक हा तात हा मातरः हा प्रियसख सुग्रीव हा सौम्य हनुमन् हा परमोपकारिन् लंकाधिपते विभिषण हा सखि त्रिजटे परिमुषिताः स्थ

Durmukh—How could Your Majesty, believing the mere words of wicked men, decide to act so ungenerously towards the queen who was purified by (the ordeal of) fire and who is carrying in her womb a pure progeny in embryo.

Rama—Peace, how can the town people or the country people be wicked ?

People think highly of the family of Ikshvaku, (but) mis-fortune supplied a basis for the scandal. As for the miracle performed on the occasion of purification, who could believe it since it took place in a remote place.— (44)

Go then.

Durmukh—Oh Queen ! (Exit)—

Rama—How unfortunate ! How wicked have I become ? What a disgusting act am I committing ?

I am handing over to death, under some pertixt, one whom I brought up from childhood, fulfilling every wish of hers, and who never lived apart from me through affection. In this I am acting like a butcher killing a domestic bird. (45)

Why then should I, sinner as I am, defie the Queen ? (gently raises the head of Sita and withdraws his arm ?)

Leave me. O innocent one, my attrocious deeds proclaim me to be a chandal. You are clinging to a deadly poisonous tree mistaking it for a sandal tree. (46)

(Rising).Alas! Life on earth presents a completely changed aspect. The purpose of life, as far as Rama is concerned, has ceased to exist. The earth is an empty void; it is a withered forest. Life has lost all its charm. My body has become a burden to me. I have become completely helpless. What shall I do ? What course to follow ? Me thinks, O mother.

Life was put in Rama that he might experience pain and pain alone. The "Pranas" are like so many nails made of admant driven into the most vital parts of the heart, (47)

O Arundhati. O Venerable Vasishta and Vishvamitra, O father Janak, O Mother. O dear friend Sugriva, O gentlo Hanuman,O my greatest benefactor Bibhishana-the ruler of Lanka ! O friend Trijata, you have been robbed, you have been insulted by wretched Rama. But who am I to call on them now ?

परिभूतः स्थ रामहतकेन । अथवा को नाम तेषामहमिदानीमाह्वाने ।

ते हि मन्ये महात्मानः कृतघ्नेन दुरात्मना ।
मया गृहीतनामानः स्पृश्यन्त इव पाप्मना ॥ ४८ ॥

योऽहम्

विश्रम्भादुरसि निपत्य लब्धनिद्रा-
मुन्मुच्य प्रियगृहिणीं गृहस्य शोभाम् ।
आतङ्कस्फुरितकठोरगर्भगुर्वीं
क्रव्याद्भ्यो बलिमिव निर्घृणः क्षिपामि ॥ ४९ ॥

(सीतायाः पादौ शिरसि कृत्वा (देवि देवि अयं पश्चिमस्ते रामशिरसा पादपङ्कजस्पर्शः । (रोदिति ।)

(नेपथ्ये) अब्रह्मण्यमब्रह्मण्यम् ।

रामः—ज्ञायतां भो किमेतत् ।

(पुनर्नेपथ्ये) **ऋषीणामुग्रतपसां यमुनातीरवासिनाम् ।**
लवणत्रासितः स्तोमः शरण्यं त्वामुपस्थितः ॥ ५० ॥

रामः—आः कथमद्यापि राक्षसत्रासः । तद्यावदस्य दुरात्मनो माधुरस्य कुम्भीनसीपुत्रस्योन्मूलनाय शत्रुघ्नं प्रेषयामि । (कतिचित्पदानि गत्वा पुनर्निवृत्य ।) हा देवि कथमेवंगता भविष्यसि । भगवति वसुन्धरे सुश्लाघ्यां दुहितरमवेक्षस्व जानकीम् ।

जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलम् ।
तां देवयजने पुण्ये पुण्यशीलामजीजनः ॥ ५१ ॥

(इति रुदन्निष्क्रान्तः ।)

सीता—हा सोम्म अज्जउत्त कहिं सि । (सहसोत्थाय ।) हद्धी हद्धी दुस्सिविणेण विप्पलद्धा अहं अज्जउत्तसुण्णं विअ अत्ताणं पेक्खामि । (विलोक्य ।) हद्धी हद्धी एआइणिं मं पसुत्तं उज्झिअ गदो अज्जउत्तो । किं दाणीं एदं । होदु । से कुप्पिस्सं जइ तं देक्खन्ती अत्तणो पहविस्सं । को एत्थ परिअणो । [हा सौम्य आर्यपुत्र कुत्रासि । हा धिक् हा धिक् दुःस्वप्नेन विप्रलब्धाहमार्यपुत्रशून्यमिव आत्मानं प्रेक्षे । हा धिक् हा धिक् एकाकिनीं मां प्रसुप्तामुज्झित्वा गत आर्यपुत्रः । किमिदानीमेतत् । भवतु तस्मै कोपिष्यामि यदि तं प्रेक्षमाणात्मनः प्रभविष्यामि । कोऽत्र परिजनः ।]

Methinks, these highminded persons are as it were poluted with sin, being named by me, an ungrateful villain as I am. (48)

I am he who is abandoning his beloved wife like an offering to the beasts of prey, a beloved wife who has been an ornament of the house, who has gone to sleep reposing on the bosom without any misgivings, who is carrying a developed fœtus and is trembling with fear. (49)

(Placing the feet of Sita on the head).

Queen! O Queen. This is for the last time that the head of Rama is touching thy lotus-like feet. (Weeps) (behind the curtain) Help, O Help.

Rama—Ascertain, what it is. (Again behind the curtain).

A multitude of ascetics, practising severe penance on the banks of the Jamuna, being harassed by the demon Lavana have approached thee for protection. (50)

Rama—What? Fear of demons yet? Well I will send Shatrugna for the destruction of this wicked son of Kumbhinasi. (Advancing a few steps and then coming back). Alas queen how will you fare in this condition? O mother earth, do thou take care of your worthy daughter Janaki.

(Enter Durmukha).

This Janaki is the sole blessing of the families of Janak and Raghu. O revered Earth, you gave birth to this virtuous Janaki through the holy sacrificial ground (Exit). (51)

Sita—O my gentle lord, where are you? (rises all of a sudden) O fie, O fie! deceived by an evil dream I look upon myself as if I am separated from my lord. (Looking about). Alas, Alas, leaving me alone in my sleep my lord has gone away. What can this be?

Well I will get angry with him. Of course if I am master of myself when I meet him. Oh! Who is there?

(Enter Durmukha).

(प्रविश्य ।) **दुर्मुखः**—देइ कुमारलक्खणो विण्णवेदि सज्जो रहो । आरहदु देई त्ति । [देवि कुमारलक्ष्मणो विज्ञापयति सज्जो रथः । आरोहतु देवीति ।]

सीता—इअं आरुहामि । (उत्थाय परिक्रम्य) फुरइ मे गब्भभारो सणिअं गच्छह्म । [इयमारोहामि । स्फुरति मे गर्भभारः । शनैर्गच्छावः ।]

दुर्मुखः—इदो इदो देवी । [इत इतो देवि ।]

सीता—णमो तपोधणाणं णमो रहुउलदेअदाणं णमो अज्जउत्तचरणकमलाणं नमो सअलगुरुअणाणं । [नमस्तपोधनेभ्यो नमो रघुकुलदेवताभ्यो नमो आर्यपुत्रशरणकमलेभ्यो नमः सकलगुरुजनेभ्यः]

(इति निष्क्रान्ताः सर्वे ।)

इति महाकविश्रीगुवभूतिविरचित उत्तररामचरिते

चित्रदर्शनो नाम प्रथमोऽङ्कः

Durmukh—O queen! prince Lakshmana says, "the chariot is ready; your ladyship should step in."

Sita—(rises and walks about). The fœtus in my womb throbs, let us go gently.

Durmukh—This way, this way, Queen.

Sita—I make a bow to the sages whose penance is their wealth. A bow to the family deities of Raghu. A bow to the lotus-like feet of my lord. A bow to all the elders. (Exeunt all).

END OF THE FIRST ACT.

॥ द्वितीयोऽङ्कः ॥

नेपथ्ये । स्वागतं तपोधनायाः ।

(ततः प्रविशत्यध्वगवेषा तापसी ।)

तापसी—अये वनदेवतेयं फलकुसुमगर्भेण पल्लवार्घ्येण दूरान्मामुपतिष्ठते । प्रविश्य । **वनदेवता**—(अर्घ्यं विकीर्य ।)

यथेच्छं भोग्यं वो वनमिदमयं मे सुदिवसः
सतां सद्भिः सङ्गः कथमपि हि पुण्येन भवति ।
तरुच्छाया तोयं यदपि तपसो योग्यमशनं
फलं वा मूलं वा तदपि न पराधीनमिह वः ॥१॥

तापसी—किमत्रोच्यते ।

प्रियप्राया वृत्तिर्विनयमधुरो वाचि नियमः
प्रकृत्या कल्याणी मतिरनवगीतः परिचयः ।
पुरो वा पश्चाद्वा तदिदमविपर्यासितरसं
रहस्यं साधूनामनुपधि विशुद्धं विजयते ॥२॥

(उपविशतः ।)

वनदेवता—का पुनरत्रभवतीमवगच्छामि ।

तापसी—आत्रेय्यास्मि ।

वनदेवता—आर्ये आत्रेयि कुतः पुनरिहागम्यते । किंप्रयोजनो वा दण्डकारण्यप्रवेशः ।

आत्रेयी—**अस्मिन्नगस्त्यप्रमुखाः प्रदेशे**
भूयांस उद्गीथविदो वसन्ति ।
तेभ्योऽधिगन्तुं निगमान्तविद्यां
वाल्मीकिपार्श्वादिह पर्यटामि ॥३॥

ACT II.

(Behind the curtain), Welcome, O 'ascetic (rich in penance).

(Then enter a female ascetic in a travelling dress).

Female ascetic—Ah ! Here is the goddess of the Woods, waiting at a distance to honour me with an offering of leaves, fruit and flowers.

Goddess—(entering and scattering the offering about).

You may enjoy yourself in this forest at thy will. What a good day for me ! A meeting between the good is of a rare occurrance and brought about only as a result of meritorious deeds. The shade of the trees, water and food, such as fruit roots etc. suitable for penance is at your command. (1)

Female ascetic—What is to be said here ?

The secret of the stainless conduct of the good, which is ever victorious, lies in the fact that it is entirely pleasing; (their) speech is characterised by modesty, sweetness and restrain-; they are noble by nature; their familiarity is blameless. Its interest is uniform, the same in the end as in the beginning. (2)

(Both sit down).

Vanadevta—May I know who you are ?

Female ascetic—I am Atreyi.

Goddess—Venerable Atreyi; where do you come from?

What can be the object in coming to this Dandaka forest ?

Atreyi—In these parts there dwell many Vedic scholars, Agastya and others. I come here to study Upanishads (philosophy) from them, leaving Valmiki. (3)

वनदेवता—यदा तावदन्येऽपि मुनयस्तमेव हि पुराणब्रह्मवादिनं प्राचेतसमृषिं ब्रह्मपारायणायोपासते तत्कोऽयमार्याया दीर्घप्रवासप्रयासः ।

आत्रेयी—तत्र महानध्ययनप्रत्यूह इत्येष दीर्घप्रवासोऽङ्गीकृतः ।

वनदेवता—कीदृशः ।

आत्रेयी—तस्य भगवतः केनापि देवनाविशेषेण सर्वप्रकाराद्भुतं स्तन्यत्यागमात्रके वयसि वर्तमानं दारकद्वयमुपनीतम् । तत्खलु न केवलमृषीणामपि तु चराचराणां भूतानामान्तराणि तत्त्वान्युपस्नेहयति ।

वनदेवता—अपि तयोर्नामसंविज्ञानमस्ति ।

आत्रेयी—तयैव किल देवतया तयोः कुशलवाविति नामनी प्रभावश्चाख्यातः ।

वनदेवता—कीदृशः प्रभावः ।

आत्रेयी—तयोः किल सरहस्यानि जृम्भकास्त्राण्याजन्मसिद्धानीति ।

वनदेवता—अहो नु भोश्चित्रमेतत् ।

आत्रेयी—तौ च भगवता वाल्मीकिना धात्रीकर्मतः परिगृह्य पोषितौ रक्षितौ च । निर्वृत्तचौलकर्मणोश्च तयोस्त्रयीवर्जमितरास्तिस्रो विद्याः सावधानेन परिनिष्ठापिताः । समनन्तरं च गर्भैकादशे वर्षे क्षात्रेण कल्पेनोपनीय गुरुणा त्रयीविद्यामध्यापितौ । न ह्येताभ्यामतिप्रदीप्तप्रज्ञामेधाभ्यामस्मदादेः सहाध्ययनयोगोऽस्ति । यतः ।

वितरति गुरुः प्राज्ञे विद्यां यथैव तथा जडे
न तु खलु तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा ।
भवति च तयोर्भूयान्भेदः फलं प्रति तद्यथा
प्रभवति शुचिर्बिम्बग्राहे मणिर्न मृदादयः ॥४॥

वनदेवता—अयमसावध्ययनप्रत्यूहः ।

आत्रेयी—अपरश्च ।

वनदेवता—अथापरः कः

आत्रेयी—अथ स ब्रह्मर्षिरेकदा माध्यन्दिनसवनाय नदीं तमसामनुप्रपन्नः । तत्र युग्मचारिणोः क्रौञ्चयोरेकं व्याधेन विध्यमानं ददर्श । आकस्मिकप्रत्यवभासां च देवीं वाचमव्यतिकीर्णामानुष्टुभेन छन्दसा परिणतामभ्युदैरयत् ।

Goddess—When other ascetics too wait upon Prachetas, the old teacher of Brahma (the eternal truth) for a complete study of the Vedant philosophy, why dost thou O worthy lady, undertake the trouble of a long journey.

Atreyi—There is a great impediment to study, at the place.

Goddess—What sort of obstacle?

Atreyi—Some unknown divinity presented to that revered sage a pair of boys, wonderful in every way, of an age when they had just been weaned; they have endeared themselves not only to the sage but the whole creation, animate as well as inanimate.

Goddess—Do you know their names?

Atreyi—That same deity disclosed their names to be Kusa and Lava and also revealed their powers.

Goddess—What sort of power?

Atreyi—They possess, it is said, Jrimbhaka missiles together with their secret spells from their very birth.

Goddess—Ha! That is really wonderful.

Atreyi—The revered Valmiki received them ever since their time of nursing and broght them up. When their tonsure ceremony was performed he carefully instructed them in all the lores except the three Vedas. After that in their eleventh year, counted from the period of conception, he invested them with the sacred thread according to rites proper for a Kshatriya caste and initiated them in the three Vedas.

There is no chance for persons like me to carry on studies along with these two who passes such intelligence and understanding. For,

> A teacher imparts knowledge to the clever (pupil) in the same manner as he does to the dull. He neither adds nor takes away the power to grasp: but as regards the result, there is a great difference between them. It is like this. It is a pure jewel that radiates the rays and shines and not (a lump of) earth and similar other substances. (4)

Goddess—This then is the obstruction to studies!

Atreyi— There is another also.

Goddess—What can that be?

Atreyi—Thereafter that Brahmin sage once went o the river Tamas to take his midday bath. There he saw a hunter killing one out of the two herons that were walking in the company of each other, and then he uttered in divine speech a verse composed in the Anustubha meter—a well-regulated composition which suggested itself to him as a result of inspiration.

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥५॥

वनदेवता—चित्रामाम्नायादन्यो नूतनश्छन्दसामवतारः।

आत्रेयी—तेन खलु पुनः समयेन तं भगवन्तमाविर्भूतशब्दब्रह्मप्रकाशमृषिमुपसङ्गम्य भगवान् भूतभावनः पद्मयोनिरवोचत्—'ऋषे प्रबुद्धोऽसि वागात्मनि ब्रह्मणि तद्ब्रूहि रामचरितम्। अव्याहतज्योतिरार्षं ते प्रतिभाचक्षुः। आद्यः कविरसि' इत्युक्त्वा तत्रैवान्तर्हितः। अथ स भगवान्प्राचेतसः प्रथमं मनुष्येषु शब्दब्रह्मणस्तादृशं विवर्तमितिहासं रामायणं प्रणिनाय।

वनदेवता—हन्त तर्हि मण्डितः संसारः।

आत्रेयी—तस्मादवोचं तत्र हि महानध्ययनप्रत्यूह इति।

वनदेवता—युज्यते।

आत्रेयी—विश्रान्तास्मि भद्रे। संप्रत्यगस्त्याश्रमस्य पन्थानं ब्रूहि।

वनदेवता—इतः पञ्चवटीमनुप्रविश्य गम्यतामनेन गोदावरीतीरेण।

आत्रेयी—(सास्रम्) अप्येतत्तपोवनम्। अप्येषा पञ्चवटी। अपि सरिदियं गोदावरी। अप्ययं गिरिः प्रस्रवणः। अपि जनस्थानवनदेवता वासन्ती त्वम्।

वनदेवता—तथैव तत्सर्वम्।

आत्रेयी—हा वत्से जानकि।

स एष ते वल्लभशाखिवर्गः
प्रासङ्गिकीनां विषयः कथानाम्।
त्वां नामशेषामपि दृश्यमानः
प्रत्यक्षदृष्टामिव नः करोति ॥६॥

वासंती—(सभयम्। स्वगतम्) कथं नामशेषामित्याह।
(प्रकाशम्।) आर्ये किमत्याहितं सीतादेव्याः।

आत्रेयी—न केवलमत्याहितं सापवादमपि। (कर्णे।) एवमेवम्।

वासंती—अहह दारुणो दैवनिर्घातः। (इति मूर्च्छति।)

आत्रेयी—भद्रे समाश्वसिहि समाश्वसिहि।

Thou shalt not prosper, O hunter, for a hundred years, since you killed one out of the two herons, intoxicated with love. (5)

Goddess—Wonderful! A new advent of meter which is different from that of the Vedas!

Atreyi—Just at that time, the divine Brahma, the pro creator of all the beings, manifested himself before that revere sage to whom the light of Brahma (the supreme truth) in thd form of speech had been revealed, said "You are initiatee into the mystery of Brahma in the form of speech. Write thod the life of Rama. Your saintly eye will have its light ou inspiration unobstructed. You are the first poet.". With thesef words he disappeared there and then. Thereupon the revered sage composed the history of Rama, the first evolution of Brahma in the form of sound, amongst men.

Goddess—Ah, then the world has been embellished.

Atreyi—Hence it was that I said that there was a grea obstruction to study.

Goddess—That is right.

Atreyi—I have had sufficient rest, now show me the way to the hermitage of Agastya

Goddess—From here enter Panchavati, and go along the bank of the Godavari

Atreyi—(With tears). Is this a penance grove? Is this Panchavati? Is this the river Godavari? Is that mountain Prasravana? Art thou Vasanti, the presiding deity of the woods, dwelling in Janasthan?

Goddess—All that is, as you say.

Atreyi—Alas! Child Janaki.

This is the collection of trees, dear to you, which has become a subject of occasional conversation. The sight of it makes me feel as if I see you physically though you have been reduced to a state of memory. (6)

Vasanti—(witn alarm; to herself). What did she say? Existing in name only. (Aloud) Worthy lady! What misfortune has befallen queen Sita?

Atreyi—Not only misfortune but scandal to boot. (Whispers in her ears) It is thus.

Vasanti—Alas! What a terrible stroke of misfortune! (so saying, swoons).

Atreyi—Good lady, take heart, take heart.

वासंती—हा प्रियसखि हा महाभागे ईदृशस्ते निर्माणभागः । हा रामभद्र । अथवा अलं त्वया । आर्ये आत्रेयि अथ तस्मादरण्यात्परित्यज्य निवृत्ते लक्ष्मणे सीतादेव्याः किं वृत्तामिति काचिदस्ति प्रवृत्तिः ।

आत्रेयी—नहि नहि ।

वासंती—हा कष्टम् । आयारुन्धतीवासिष्ठाधिष्ठितेषु रघुकदम्बकेषु जीवन्तीषु च प्रवृद्धासु राज्ञीषु कथमिदं जातम् ।

आत्रेयी—ऋष्यशृङ्गाश्रमे गुरुजनस्तदासीत् । संप्रति तु परिसमाप्तं तद्द्वादशवार्षिकं सत्रम् । ऋष्यशृङ्गेण च सम्पूज्य विसर्जिता गुरवः । ततो भगवत्यरुन्धती नाहं वधूविरहितामयोध्यां गमिष्यामीत्याह । तदेव राममातृभिरनुमोदितम् । तदनुरोधाद्भगवतो वसिष्ठस्य परिशुद्धा वाचो वाल्मिकितपोवनं गत्वा तत्र वत्स्याम इति ।

वासंती—अथ स राजा किमाचारः संप्रति ।
आत्रेयी—तेन राज्ञा क्रतुरश्वमेधः प्रक्रान्तः ।
वासंती—हा धिक् परिणीतमपि ।
आत्रेयी—शान्तं पापम् । नहि नहि ।
वासंती—का तर्हि यज्ञे सहधर्मचारिणी ।
आत्रेयी—हिरण्मयी सीताप्रकृतिः ।
वासंती—हन्त भोः ।

वज्रादपि कठोराणि मृदूनि कुसुमादपि ।
लोकोत्तराणां चेतांसि को नु विज्ञातुमर्हति ॥७॥

आत्रेयी—विसृष्टश्च वामदेवाभिमन्त्रितो मेध्योऽश्वः । उपकल्पिताश्च तस्य यथाशास्त्रं रक्षितारः । तेषामाधिष्ठाता च लक्ष्मणात्मजश्चन्द्रकेतुरवाप्तदिव्यास्त्रसंप्रदायचतुरङ्गसाधनान्वितोऽनुप्रहितः ।

वासंती—(सस्नेहकौतुकास्रम् !) कुमारलक्ष्मणस्यापि पुत्रः । हन्त मातर्जीवामि ।

आत्रेयी—आत्रान्तरे ब्राह्मणेन मृतं पुत्रमुत्क्षिप्य राजद्वारे सोरस्ताडमब्रह्मण्यमुद्घोषितम् । ततो न राजापचारमन्तरेण प्रजास्वकालमृत्युः सञ्चरतीत्यात्मदोषं निरूपयति करुणामये रामभद्रे सहसैवाशरीरिणी वागुदचरत्—

Vasanti—O dear friend! Alas! O noble lady! Were you born for all this! Oh friend Rama! But enough of you Gentle Atreyi! Have you any news as to how queen Sita fared after Lakshmana abandoned her and returned from the forest?

Atreyi—None, None.

Vasanti—How unfortunate! How could this have happened when the family of Raghu was being guided by Vasistha and Arundhati and when the old queens were alive?

Atreyi—The elderly people were then at the hermitage of Rshyashringa. The sacrificial session of twelve years has now been completed and Rshyasringa having honoured the elders has premitted them to depart. There the revered Arundhati said that she would not return to Ayodhya which was bereft of her daughter-in-law. This was approved of by Rama's mothers. In accordance with this (plan) Vasistha also declared in his unimpeachable words that they would rather go to stay at tha hermitage of Valmiki.

Vasanti—What is the king engaged in doing at present?

Atreyi—That king has commenced a horse-sacrifice.

Vasanti—Oh, fie! Has he married again?

Atreyi—Heaven forbid! No.

Vasanti—Who then is his consort at the sacrifice?

Atreyi—A golden image of Sita.

Vasanti—

Ha! Who can fathom the minds of these extraordinary persons which are at once harder than adamant and yet softer than a flower. (7)

Atreyi—The sacrificial horse consecrated by Vamadeva has also been let loose; and guards also have been appointed in accordance with rites laid down in the Shastras. They are led by Chandraketu, son of Lakshmana, who has acquired the traditional knowledge of the divine missiles. He is further supported by a well-equipped army consisting of four divisions.

Vasanti—(With affection and curiosity). Has prince Lakshmana got a son? Now mother, I feel consoled.

Atreyi—

In the mentime a brahman placed the dead body of his son at the palace gate, beat his breast and cried out "An outrage upon Brahmanism". Thereupon our compassionate Rama thought to himself that it must be due to some fault in him; since he believed that untimely death cannot occur amongst the subjects, without a fault in the king himself. Suddenly there arose a voice from the sky.

शम्बूको नाम वृषलः पृथिव्यां तप्यते तपः ।
शीर्षच्छेद्यः स ते राम तं हत्वा जीवय द्विजम् ॥८॥

इत्युपश्रुत्यैवाकृष्टकृपाणपाणिः पुष्पकं विमानमारुह्य सर्वा दिशो विदिशश्च शूद्रतापसान्वेषणाय जगत्पतिः चञ्चरितुमारब्धवान् ।

वासंती—शम्बूको नाम धूमपः शूद्रोऽस्मिन्नेव जनस्थाने तपश्चरति । तदपि नाम रामभद्रः पुनरपीदं वनमलङ्कुर्यात् ।

आत्रेयी—भद्रे आगम्यतेऽधुना ।

वासंती—आर्ये आत्रेयि एवमस्तु । कठोरीभुतस्तु दिवसः ।

कण्डूलाद्विपगण्डपिण्डकषणाकम्पेन सम्पातिभि-
धर्मस्रंसितबंधनैः स्वकुसुमैरर्चन्ति गोदावरीम् ।
छायापस्किरमाणविष्किरमुखव्याकृष्टकीटत्वचः ।
कूजत्क्लान्तकपोतकुक्कुटकुलाः कूले कूलायद्रुमाः ॥९॥

(इति परिक्रम्य निष्क्रान्ते)

इति शुद्धविष्कम्भकः ।

(ततः प्रविशति पुष्पकस्थः सदयोत्खातखड्गो रामः ।)

रामः—हे हस्त दक्षिण मृतस्य शिशोर्द्विजस्य
जीवातवे विसृज शूद्रमुनौ कृपाणम् ।
रामस्य गात्रमसि निर्भरगर्भखिन्न-
सीताविवासनपटोः करुणा कुतस्ते ॥१०॥

(कथंचित्प्रहृत्य ।) कृतं रामसदृशं कर्म । अपि जीवेत्स ब्राह्मणपुत्रः ।

(प्रविश्य) **दिव्यपुरुषः**—जयतु जयतु देवः ।

दत्ताभये त्वयि यमादपि दण्डधारे
सञ्जीवितः शिशुरसौ मम चेयमृद्धिः ।
शम्बूक एष शिरसा चरणौ नमस्ते
सत्सङ्गजानि निधनान्यपि तारयन्ति ॥११॥

" A man belonging to the Shudra class by name Shambuka is practising penance on the earth. He deserves to be beheaded by you. Kill him and restore the brahmin boy to tife". (8)

No sooner he heard these words, with a sword in hand, (the lord of the earth) ascended the Pushpak baloon and started a search for the Shudra ascetic in all the various quarters.

Vasanti—An ascetic living by inhailing smoke alone, and named Shambuka practices penance in this very Janasthan. I hope Rama will adorn this forest once more.

Atreyi—O gentle one, I take your leave now.

Vasanti—Revered Atreyi, be it so. The day also has far advanced.

The trees standing on the banks (of the river) with the nests of birds on them are as it were honouring the river Godavari with their flowers, the stems of which are loosened by the heat; the flowers are falling on account of the shaking caused by the itching elephants which rub their temples against them (trees); the trees resorted to for shade by flocks of wearied birds and cooing wild fowls have their barks scratched by their beaks in search of food. (9)

(They Jesticulate walking about and depart)

[End of Vishkambhak (pure)—an interlude.]

[Then enter Rama, moved by a feeling of compassion seated in the Pushpaka; with his sword drawn out.]

Rama—

O my right hand strike with a sword the Shudra ascetic, that the brahmin boy may revive. Thou art the limb of Rama who banished Sita distressed by the weight of the foetus she carried, whence canst thou have pity ? (10)

(Striking reluctantly). A deed worthy of Rama has been accomplished. Will that brahmin boy revive ?

Heavenly person (entering)—Victory to your majesty !

When you, who can give protection even against Yama, decided to strike that Shambuk, I have been restored to glory and this child to life. This Shambuka is falling at your feet. Even death at the hands of the good is calculated to absolve one from sin. (11)

रामः—द्वयमपि प्रियं नः । तदनुभूयतामुग्रस्य तपसः परिपाकः ।

यत्रानन्दाश्च मोदाश्च यत्र पुण्याश्च सम्पदः ।
वैराजा नाम ते लोकास्तैजसाः सन्तु ते शिवाः ॥१२॥

शम्बूकः—युष्मत्प्रसादोपादान एवैष महिमा । किमत्र तपसा । अथवा महदुपकृतं तपसा ।

अन्वेष्टव्यो यदसि भुवने भूतनाथः शरण्यो
मामन्विष्यन्निह वृषलकं योजनानां शतानि ।
क्रान्त्वा प्राप्तः स इह तपसां संप्रसादोऽन्यथा चेत्
क्वायोध्यायाः पुनरुपगमो दण्डकायां वने वः ॥१३॥

रामः—किं नाम दण्डकेयम् । (सर्वतोऽवलोक्य ।) हा कथम् ।

स्निग्धश्यामाः क्वचिदपरतो भीषणाभोगरूक्षाः
स्थाने स्थाने मुखरककुभो झाङ्कृतैर्निर्झराणाम् ।
एते तीर्थाश्रमगिरिसरिद्गर्तकान्तारमिश्राः
सन्दृश्यन्ते परिचितभुवो दण्डकारण्यभागाः ॥१४॥

शम्बूकः—दण्डकैवैषा । अत्र किल पूर्वं निवसता देवेन

चतुर्दश सहस्राणि रक्षसां भीमकर्मणाम् ।
त्रयश्च दूषणखरत्रिमूर्धानो रणे हताः ॥१५॥

येन सिद्धक्षेत्रेऽस्मिञ्जनस्थाने मादृशामपि जानपदानामकुतोभयः सञ्चारो जातः

रामः—न केवलं दण्डका जनस्थानमपि ।

शम्बूकः—बाढम् । एतानि खलु सर्वभूतरोमहर्षणान्युन्मत्तचण्डश्वापदकुलसङ्कुलगिरिगह्वराणि जनस्थानपर्यन्तदीर्घारण्यानि दक्षिणां दिशमभिवर्तन्ते । तथाहि ।

निष्कूजस्तिमिताः क्वचित्क्वचिदपि प्रोच्चण्डसत्वस्वनाः
स्वेच्छासुप्तगभीरभोगभुजगश्वासप्रदीप्ताग्नयः ।
सीमानः प्रदरोदरेषु विरलस्वच्छाम्भसो यास्वयं
तृष्यद्भिः प्रतिसूर्यकैरजगरस्वेदद्रवः पीयते ॥१६॥

Rama—Both the events are welcome. Enjoy now the fruit of your severe penance.

May you attain those bright and blissful regions named Vairaja, worlds full of delight, holiness and prosperity. (12)

Shambuka—All this glory is due to your favour. What, could penance have done ? Or rather I am greatly indebted to my penance.

O lord of the creation, resort of all, thou art to be sought after in this world. Thou hast arrived seeking me, a wretched Shudra, having traversed hundreds of miles. Is this not the benefit that has occrued to me as a result of my penance ? How couldst thou otherwise have come from Ayodhya into the woods of Dandaka again ? (13)

Rama—What! Is this really Dandaka ? (Looking around).

Here I see the once familiar sights of the Dandaka. How glossy and dark, in one place, and how frightful in another, on account of its expance. Here and there the roar of torrents makes the quarters resound. O how it abounds in holy places, hermitages, mountains, streams, chasms and difficult paths! (14)

Shambaka—While formerly living there—

Your majesty killed in battle, no less than fourteen thousand demons besides the three, Khara, Dushana and Trimurdhan. (15)

And it is on this account that it has become possible even for villagers like myself to roam about fearlessly in this Janasthan, the abode of the ascetics.

Rama—This then is not only the Dandaka forest but the part, known as Janasthan.

Shambuka—Quite so. These are indeed the extensive forests stretching as far as the outskirts of Janasthan in the southern direction. The caves of the mountains on this are full of herds of wild and fierce beasts which cause the hair to stand on end.

The outskirts of the woods are in some places still and motionless, in others, they resound with the terrible roar of wild beasts In them are lying asleep serpants with broad hoods, breathing fire. There is but little clear water in the crevices of the mountains. And the moisture of sweat of pythons is drunk by thirsty chmeleons. (16)

रामः—पश्यामि च जनस्थानं भूतपूर्वखरालयं ।
प्रत्यक्षानिव वृत्तान्तान्पूर्वाननुभवामि च ॥ १७ ॥

(सर्वतोऽवलोक्य) प्रियारामा हि सर्वथा वैदेह्यासीत् । एतानि तानि नाम कान्ताराणि । किमतः परं भयानकं स्यात् । (सास्रम् ।)

त्वया सह निवत्स्यामि वनेषु मधुगन्धिषु ।
इतीवारमतैवासौ स्नेहस्तस्याः स तादृशः ॥ १८ ॥
न किंचिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति ।
ततस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥ १९ ॥

शम्बूकः—तदलमेभिर्दुस्सहैः । अथैतानि मदकलमयूरकण्ठकोमलच्छविभिरवकीर्णानि पर्वतैरविरलानिविष्टनीलबहलच्छायतरुणतरुषण्डमण्डितान्यसंभ्रान्तविविधमृगयूथानि पश्यतु महाभागः प्रशान्तगम्भीराणि मध्यमारण्यकानि ।

इह समदशकुन्ताक्रान्तवानीरवीरुत्-
प्रसवसुरभिशीतस्वच्छतोया वहन्ति ।
फलभरपरिणामश्यामजम्बूनिकुञ्ज-
स्खलनमुखरभूरिस्रोतसो निर्झरिण्यः ॥ २० ॥

अपि च ।

दधति कुहरभाजामत्र भल्लुकयूना-
मनुरसितगुरूणि स्त्यानमम्बूकृतानि ।
शिशिरकटुकषायः स्त्यायते सल्लकीना-
मिभदलितविकीर्णग्रन्थिनिष्यन्दगन्धः ॥ २१ ॥

रामः—(सबाष्पस्तम्भम् ।) भद्र शिवास्ते पन्थानो देवयानाः । प्रलीयस्व पुण्येभ्यो लोकेभ्यः ।

शम्बूकः—यावत्पुराणब्रह्मवादिनमगस्त्यमृषिमभिवाद्य शाश्वतं पदमनुप्रविशामि । (इति निष्क्रान्तः ।)

रामः—एतत्पुनर्वनमहो कथमद्य दृष्टं
यस्मिन्नभूम चिरमेव पुरा वसन्तः ।
आरण्यकाश्च गृहिणश्च रताः स्वधर्मे
सांसारिकेषु च सुखेषु वयं रसज्ञाः ॥ २२ ॥

Rama—

When I see this Janasthan, the former, abode of the demon Khara, I feel as if the old incidents are taking place in my very presence. (17)

(Looking round in all directions; to himself). Verily Vaidehi was fond of the woods, and these are those very forests. What could be more dreadful (to me) than this? (with tears).

With thee I can live in the sweet forests giving out fragrance. And because of my company she enjoyed these parts. Such was her love. (for me). (18)

A person whom one loves is ones, inestimable treasure; without doing anything he gives happiness, driving away all sorrow. (19)

Shambuka—Then enough of these unbearable sights. Noble Sir, behold these still and sombre forests of the interior, with their herds of different kinds of deer roaming undisturbed; (be hold how) these forests are adorned with clusters of densly grown dark and shady young trees, growing on the mountains which have the beauty of the necks of peacocks cooing with joy. Besides.

Here we observe the mountain-rivers, with their numerous streams flowing noisily through the bowers of Jambu trees, dark with the ripened fruit; the rivers are carrying waters, at once cool, clear and fregrant on account of the flowers of the cane creepers full of inpassioned birds. (20)

Moreover,

Here the growls of young bears, residing in the caves, strengthened by the echo, get swollen; and the perfume, cool and pungent, oozing from the joints of the Sallaki trees, split and scattered about by the elephants, spreads abroad. (21)

Rama—(Restraining his tears). Friend, may the paths known as Devayana prove agreeable to you. May you attain the holy worlds!

Shambuka—I shall first salute the sage Agastya, the old expounder of the knowledge of Brahma (the Supreme truth).

(Exit).

Rama—

How strange that I should behold to-day the same wood once more! Here I lived long ago as an ascetic and a house-holder (at one and the same time) doing our duty as both and enjoying the pleasures of worldly life. (22)

एते त एव गिरयो विरुवन्मयूरा-
स्तान्येव मत्तहरिणानि वनस्थलानि ।
आमञ्जुवञ्जुललतानि च तान्यमूनि
नीरन्ध्रनीरनिचुलानि सरित्तटानि ॥ २३ ॥

मेघमालेव यश्चायमारादिव विभाव्यते ।
गिरिः प्रस्रवणः सोयं यत्र गोदावरी नदी ॥ २४ ॥

अस्यैवासीन्महति शिखरे गृध्रराजस्य वास-
स्तस्याधस्ताद्वयमपि रतास्तेषु पर्णोटजेषु ।
गोदावर्याः पयासि विततश्यामलानोकहश्री-
रन्तःकूजन्मुखरशकुनो यत्र रम्यो वनान्तः ॥ २५ ॥

तदत्रैव सा पञ्चवटी यत्र चिरनिवासेन विविधविस्रम्भातिप्रसङ्गसाक्षिणः प्रदेशाः प्रियायाः प्रियसखी च वासन्ती नाम वनदेवता । किमिदमापतितमद्य रामस्य । संप्रति हि ।

चिराद्वेगारम्भी प्रसृत इव तीव्रो विषरसः
कुतश्चित्संवेगात्प्रचल इव शल्यस्य शकलः ।
व्रणो रूढग्रन्थिः स्फुटित इव हृन्मर्माणि पुन-
र्घनीभूतः शोको विकलयति मां नूतन इव ॥ २६ ॥

तथापि तान्पूर्वसुहृदो भूमिभागान्पश्यामि । (निरूप्य ।) अहो अनवस्थितो भूतसंनिवेशः । तथाहि ।

पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां
विपर्यासं यातो घनविरलभावः क्षितिरुहाम् ।
बहोर्दृष्टं कालादपरमिव मन्ये वनमिदं
निवेशः शैलानां तदिदमिति बुद्धिं द्रढयति ॥ २७ ॥

हन्त परिहरन्तमपि मामितः पञ्चवटीस्नेहो बलादाकर्षतीव (सकरुणम्)

These are the same mountains with their cooing peacocks; these are the same woodlands with their deer wild with joy; I see those same river-banks covered with beautiful Vanjula creepers and dense Nichul trees merged in water. (23)

This is the same Prasravana mountain which looks like a line of clouds from a distance, and where Godavari takes its rise. (24)

On the expansive summit of this very mountain was the home of the vulture king. At the bottom of this mountain we lived happily in leaf-huts. Here the skirts of the forest are (especially) charming, the dark beauty of the trees, noisy with the cooing birds. being reflected in the waters of Godavari. (25)

Here then must be that Panchvati, the sites in which through our long-stay. are witnesses to our various acts of excessive familiarity. Here lives then that forest deity Vasanti, the intimate friend of my beloved. What then is this that has befallen wretched Rama to-day ?

After a long time, my grief getting intense overpowers me like a virulent poison coursing through the (whole) system. Like a splinter of a shaft moved violently, like an absess in the vital part of the heart bursting forth, though apparently healed, my grief over powers me. (26)

Nevertheless I shall see those localities which were formerly so dear to me. (observing). Oh, how changed is the disposition of the ground !

The beds of the rivers through which waters flew are changed into sandy deserts. The denseness and sparsness of trees have undergone a reversal. Seen after a long time I almost think that this forest is not the same ; only the position of the mountains assures me that it is. (27)

Alas ! my attachment to Panchvati seems to draw me forcibly (towards itself)' though I am trying to leave the place. (Patheti cally).

यस्यां ते दिवसास्तया सह मया नीता यथा स्वे गृहे
यत्सम्बन्धिकथाभिरेव सततं दीर्घाभिरास्थीयत ।
एकः संप्रति नाशितप्रियतमस्तामद्य रामः कथं
पापः पञ्चवटीं विलोकयतु वा गच्छत्वसम्भाव्य वा ॥२८॥

शम्बूकः—जयतु जयतु देवः । देव भगवानगस्त्यो मत्तः श्रुतभवत्संनिधानस्त्वामाह—'परिकल्पितविमानावतरणमङ्गला प्रतीक्षते वत्सला लोपामुद्रा सर्वे च महर्षयः । तदेहि सम्भावयास्मान् । अथ प्रजविना पुष्पकेण स्वदेशमुपगम्याश्वमेधाय सज्जो भविष्यसि' इति ।

रामः—यथाज्ञापयति भगवान् ।

शम्बूकः—इतस्तर्हि देवः प्रवर्तयतु पुष्पकम् ।

रामः—(पुष्पकं प्रवर्तयन्) भगवति पञ्चवटि गुरुजनोपरोधात्क्षणं क्षम्यतामयमतिक्रमो रामस्य ।

शम्बूकः—देव पश्य पश्य ।

गुञ्जत्कुञ्जकुटीरकौशिकघटाघूत्कारवत्कीचक-
स्तम्बाडम्बरमूकमौकुलिकुलः क्रौञ्चावतोऽयं गिरिः ।
एतस्मिन्प्रचलाकिनां प्रचलतामुद्वेजिताः कूजितै-
रुद्वेल्लन्ति पुराणरोहिणतरुस्कन्धेषु कुम्भीनसाः ॥ २९ ॥

अपि च ।

एते ते कुहरेषु गद्गदनदद्गोदावरीवारयो
मेघालम्बितमौलिनीलशिखराः क्षोणीभृतो दक्षिणाः ।
अन्योन्यप्रतिघातसंकुलचलत्कल्लोलकोलाहलै-
रुत्तालास्त इमे गभीरपयसः पुण्याः सरित्सङ्गमाः ॥३०॥

(निष्क्रान्तौ ।)

पञ्चवटीप्रवेशो नाम द्वितीयोऽङ्कः ।

(O Panchvati!) How can this wretched Rama alone and bereft of his companion look at you (enjoy the site of you) or again leave you unhonoured! It was here that he spent his days in the company of his beloved as happily as in his home. It was always with stories about you that he entertained himself. (28)

Shambuka—(Entering). Victory to your lordship. My lord, the revered Agastya having heard from me about your presence in this neighbourhood sends you this message.—" The affectionate Lopamudra is ready with her auspicions preparations to receive you, as you get down from your ærial car. So are all the great sages. Therefore come and honour us. With your fast flying Pushpaka you will soon be in your own territory and be quite in time ready for the performance of the horse-sacrifice."

Rama—As the venerable sage commands.

Shnmbuka—Your majesty then may direct the Pushpaka this way.

Rama—(Directing the Pushpaka).

Revered Panchvati, forgive this transgression on the part of Rama. It is due to the importunity of elders.

Shambuka—See, my lord see.

Here is the mountain Kranchavata where the crowds of crows are silenced by the whistling noise of the bamboo clusters, mingled with the hooting of the flocks of owls in their bower homes; upon this the serpants, frightened by the notes of:the peacocks moving about, climb upon the branches of the old sandal trees. (29)

Moreover.

Here are these Southern mountains with their peaks made blue by the clouds resting on them,the mountains with their ravines rumbling and roaring on account of the waters of Godavari. Here is the holy confluence of the rivers, where the waters are deep, where the waters rush along with a roar owing to their impact. (30)

(Exeunt)

The end of the Second Act Styled.
(Entrance in the Panchavati).

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति नदीद्वयम् ।)

एका—सखि मुरले किमसि संभ्रान्तेव ।

मुरला—सखि तमसे प्रेषितास्मि भगवतोऽगस्त्यस्य पत्न्या लोपामुद्रया सरिद्वरां गोदावरीमभिधातुम् । जानास्येव यथा वधूपरित्यागात्प्रभृति

अनिर्भिन्नो गभीरत्वादन्तर्गूढघनव्यथः ।
पुटपाकप्रतीकाशो रामस्य करुणो रसः ॥ १ ॥

तेन च तथाविधेष्टजनकष्टविनिपातजन्मना प्रकृष्टतां गतेन दीर्घशोकसन्तानेन संप्रत्यतितरां परिक्षीणो रामभद्रः । तमवलोक्य कम्पितमिव सबन्धनं मे हृदयम् । अधुना च प्रतिनिवर्तमानेन रामभद्रेण नियतमेव पञ्चवटीवने वधूसहवासविस्रम्भसाक्षिणः प्रदेशा द्रष्टव्याः । तेषु च निसर्गधीरस्याप्येवंविधायामवस्थायामतिगम्भीराभोगशोकक्षोभसंवेगात्पदे पदे महान्ति प्रमादस्थानानि शङ्कनीयानि रामभद्रस्य । तद्भगवति गोदावरि तत्र त्वया सावधानया भवितव्यम् ।

वीचीवातैः शीकरक्षोदशीतै-
राकर्षद्भिः पद्मकिञ्जल्कगन्धान् ।
मोहे मोहे रामभद्रस्य जीवं
स्वैरं स्वैरं प्रेरितैस्तर्पयेति ॥ २ ॥

तमसा—उचितमेव दाक्षिण्यं स्नेहस्य । सञ्जीवनोपायस्तु मौलिक एव रामभद्रस्याद्य सन्निहितः ।

मुरला—कथमिव ।

तमसा—श्रूयताम् । पुरा किल वाल्मीकितपोवनोपकण्ठात्परित्यज्यनिवृत्ते लक्ष्मणे सीतादेवी प्राप्तप्रसववेदनमतिदुःखसंवेगादात्मानं गङ्गाप्रवाहे निक्षिप्तवती । तदैव तत्र दारकद्वयं प्रसूता । भगवतीभ्यां पृथ्वीभागीरथीभ्यामभ्युपपन्ना रसातलं च नीता । स्तन्यत्यागात्परेण च दारकद्वयं तस्याः प्राचेतसस्य महर्षेर्गङ्गादेवी स्वयमर्पितवती ।

मुरला—(सविस्मयम् ।)

ACT III.

(Then enter two rivers).

Tamasa—Dear Murala, you seem to be in a hurry.

Murala—Dear Tamasa, I am sent by Lopamudra, the wife of the revered sage Agastya, to carry her message to the holy river Godavari.

> "You know how since the abandonment of his wife Rama's anguish unrevealed as it is through, his seriousness, is causing acute pain internally like a closed pot boiling inside. (1)

And by the long continuance of his great grief caused by the loss of his beloved, Rama has become extremely emaciated.

My heart trembles as it were on seeing him. Now that Rama has returned, he is sure to behold the regions in Panchas vati that have witnessed the intimate and affectionate relationr subsisting between them. Rama is firm by nature but unde- these circumstances while he is here, serious mishaps, at every step are to be apprehended for him, owing to the violent agitation caused by his excessive and overwhelming sorrow. Therefore, O venerable Godavari thou shoudst be on the look out.

> Every time Rama succums to a fainting fit (caused by overwhelming grief) refresh him with breezes rendered cool by passing over your waves and carrying with them the fregrance of lotus filaments. (2)

Tamasa—This kindness is indeed worthy of her affection. But a more effective means of reviving Rama is at hand to-day.

Murala—How do you mean?

Tamasa—Listen. Formerly, when Lakshmana left the vicinity of the penance grove of Valmiki, queen Sita, finding the pains of labour unbearable threw herself in the waters of the Ganges. Then and there she gave birth to a pair of sons. The earth and the river Bhagirathi taking compassion on her took her to the nether worlds. The divine Ganges herself gave her two infants in the charge of the great sage Prachetas after they had been weaned.

Murala—(with astonishment).

ईदृशानां विपाकोऽपि जायते परमाद्भुतः ।
यत्रोपकरणीभावमायात्येवंविधो जनः ॥ ३ ॥

तमसा—इदानीं तु शम्बूकवृत्तान्तेनानेन सम्भावितजनस्थानागमनं रामभद्रं सरयूमुखादुपश्रुत्य भगवती भागीरथी यदेव भगवत्या लोपामुद्रया स्नेहादाशङ्कितं तदेवाशङ्क्य सीतासमेता केनचिदिव गृहाचारव्यपदेशेन गोदावरीं विलोकयितुमागता ।

मुरला—सुचिन्तितं भगवत्या भागीरथ्या । राजधानीस्थितस्यास्य खलु तैस्तैर्जगतामाभ्युदयिकैः कार्यैर्व्यापृतस्य रामभद्रस्य नियताश्चित्तविक्षेपाः । अव्यग्रस्य पुनरस्य शोकमात्राद्वितीयस्य पञ्चवटीप्रवेशो महाननर्थ इति । तत्कथमिदानीं सीतादेव्या रामभद्र आश्वासनीयः स्यात् ।

तमसा—उक्तमत्र भगवत्या भागीरथ्या 'वत्से देवयजनसम्भवे सीते अद्य खल्वायुष्मतोः कुशलवयोर्द्वादशस्य जन्मसंवत्सरस्य संख्यामङ्गलग्रन्थिरभिवर्तते । तदात्मनः पुराणश्वशुरमेतावतो मानवस्य राजर्षिवंशस्य प्रसवितारं सवितारमपहतपाप्मानं देवं स्वहस्तावचितैः पुष्पैरुपतिष्ठस्व । न च त्वामवनिपृष्ठचारिणीमस्मत्प्रभावाद्वनदेवता अपि द्रक्ष्यन्ति किं पुनर्भर्त्याः' इति । अहमप्याज्ञापिता 'तमसे त्वयि प्रकृष्टप्रेमैव वधूर्जानकी । अतस्त्वमेवास्याः प्रत्यन्तरीभव' इति । साहमधुना यथादिष्टमनुतिष्ठामि ।

मुरला—अहमप्येतं वृत्तान्तं भगवत्यै लोपामुद्रायै निवेदयामि । रामभद्रोऽप्यागत एवेति तर्कयामि ।

तमसा—तदियं गोदावरीह्रदान्निष्क्रम्य

परिपाण्डुदुर्बलकपोलसुन्दरं
दधती विलोलकबरीकमाननम् ।
करुणस्य मूर्तिरथवा शरीरिणी
विरहव्यथेव वनमेति जानकी ॥ ४ ॥

मुरला—इयं हि सा

Even adversity in the case of such persons is fraught with wonder, where persons in a high position are ready to help. (3)

Tamasa—But just now, having heard from the mouth of Sarayu that, in connection with the Shambuka incident Ramabhadras's visit to Janasthan is imminant. Revered Bhagirathi apprehending just what is feared by the worthy Lopamudra through her affection, has, under the pretext of some family observance, come to see Godavari accompanied by Sita.

Murala—Revered Bhagirathi was right in thinking thus. As long as Ramachandra was in his capital, his mind being occupied in the discharge of the various duties connected with the welfare of the world, occasions of distraction must be few. With his mind unengrossed, with sorrow for his sole companion, his arrival into Panchavati would prove to be a source of great danger. How is queen Sita then to comfort him?

Tamasa—Revered Bhagirathi has addressed Sita in this connection thus:—"Dear Sita, child of the Sacrificial ground, to-day is the day on which falls the ceremony of tying the auspicious knot for the commencement of the twelfth year of (from birth) dear, Kusha and Lava. Therefore you are to worship the Sun God with flowers gathered with thy own hands; the sun god-destroyer of sin-(as you know) is thy ancient father-in-law, the progenitor of the family of royal saints belonging to the race of Manu. Through my powers even forest deties shall not be able to see you, much less mortals. I also have been inastructed in the following words"—Tamasa, daughter of Janak loves you exceedingly, be thou her close companion. Now I shall carry out my orders."

Murala—I too will communicate this news to the revered Lopamudra. I think gentle Rama also has arrived.

Tamasa—There comes Janaki emerging from a pool of the river Godavari.

Here she is entering the woods; how beautiful her face though pale and wan, her braid of locks dangling about. Oh! She is the sentiment of pity inrcarnate! O she looks an embodiment of the pangs of separation. (4)

Murala—This Janaki.

किसलयमिव मुग्धं बन्धनाद्विप्रलूनं
हृदयकुसुमशोषी दारुणो दीर्घशोकः ।
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं
शरदिज इव घर्मः केतकीगर्भपत्रम् ॥ ५ ॥

(इति परिक्रम्य निष्क्रान्ते ।)

शुद्धविष्कम्भकः ।

(नेपथ्ये ।) प्रमादः प्रमादः ।

(ततः प्रविशति पुष्पावचयव्यग्रा सकरुणौत्सुक्यमाकर्णयन्ती सीता ।)

सीता—अम्महे जाणामि पिअसही मे वासन्दी वाहरदि [अहो जानामि प्रियसखी मे वासन्ती व्याहरति ।]

(पुनर्नेपथ्ये ।) सीतादेव्या स्वकरकलितैः सल्लकीपल्लवाग्रै-
रग्रे लोलः करिकलभको यः पुरा वर्धितोऽभूत् ।

सीता—[किं तस्स । [किं तस्य ।]

(पुनर्नेपथ्ये ।) बध्वा सार्धं पयसि विहरन्सोऽयमन्येन दर्पा-
दुद्दामेन द्विरदपतिना सन्निपत्याभियुक्तः ॥ ६ ॥

सीता—(ससंभ्रमम् । कतिचित्पदानि गत्वा ।) अज्जउत्त परित्ताहि परित्ताहि मह तं पुत्तअम् (स्मृतिमभिनीय सवैक्लव्यम् । (हद्धी हद्धी । ताइं ज्जेव्व चिरपरिचिदाइं अक्खराइं पञ्चवडीदंसणेण मं मन्दभाइणिं अणुबन्धन्ति । हा जज्जउत्त । (मूर्च्छति ।) [आर्यपुत्र परित्रायस्व परित्रायस्व मम तं पुत्रकम् । हा धिक् हा धिक् । तान्येव चिरपरिचितान्यक्षराणि पञ्चवटीदर्शनेन मां मन्दभागिनीमनुबध्नान्ति । हा आर्यपुत्र ।]

प्रविश्य **तमसा**—वत्से समाश्वसिहि । समाश्वसिहि ।

(नेपथ्ये) विमानराज अत्रैव स्थीयताम् ।

सीता—(समाश्वस्य ससाध्वसोल्लासम् ।) अम्महे जलभरभरिदमेहमन्थरत्थणिदगम्भीरमंसलो कुदो णु एसो भारदीणिग्घोसो भरन्तकण्णविवरं मं वि मन्दभाइणिं झत्ति उस्सुआवेदि । [अम्हहे जलभरभरितमेघमन्थरस्तनितगम्भीरमांसलः कुतो न्वेष भारतीनिर्घोषो भ्रियमाणकर्णविवरां मामपि मन्दभागिनीं झटित्युत्सुकयति ।]

(She looks) a charming twig cut off from its stem. Long and terrible grief withering the flower of her heart has wasted her pale emaciated frame, like autumnal heat the innermost petal of the Ketaki. (5)

(They walk about and exeunt.)

Pure Vishkambha.

(Behind the scenes) A mishap, a mishap!

(Then enter Sita;-engaged in picking flowers).

Sita—Ha! I think it is my dear friend Vasanti tha speaks.

(Again behind the scene).

The young elephant formerly nourished with twigs of Sallaki by queen Sita, with her own hands, as it stood eagerly before her.

Sita—What of him?

(Again behind the scene).

That (young) elephant while sporting in the water, with his mate, has been attacked by a proud leader of a herd and engaged in a fight. (6)

Sita—(in confusion, stepping forward). My lord save him, O save that adopted child of mine. Alas, Oh! alas! The very words to which I have been accustomed since a long time pursue me, as it were, at the sight of Panchavati. Alas! My lord! (faints).

Tamasa—My child take heart! take heart!

(Behind the scene) O best of balloons, stop here.

Sita—(Recovering her consciousness; with joy and fear).

Ha! Whence comes this dignified utterance, deep and full like the rumble of a water laden cloud, which—filling the cavities of my ears, makes even a miserable person like myself uneasy.

तमसा—(सस्नेहास्रम्)अयि वत्से

अपरिस्फुटनिस्वाने कुतस्त्येऽपि त्वमीदृशी ।
स्तनयित्नोर्मयूरीव चाकितोत्कण्ठितं स्थिता ॥ ७ ॥

सीता—भअवदि किं भणसि अपरिप्फुडेत्ति । सरसंजोएण पच्चभिजाणामि अज्जउत्तेण जेव्व एदं वाहरिदम् । भगवति किं भणस्यपरिस्फुटेति । स्वरसंयोगेन प्रत्यभिजानामि आर्यपुत्रेणैव एतत् व्याहृतम् ।]

तमसा—श्रूयते तपस्यतः किल शूद्रस्य दण्डधारणार्थमैक्ष्वाको राजा जनस्थानमागत इति ।

सीता—दिट्ठिआ अपरिहीणधम्मो क्खु सो राआ । [दिष्ट्या अपरिहीन धर्मः खलु स राजा ।]

नेपथ्ये । यत्र द्रुमा अपि मृगा अपि बन्धवो मे
यानि प्रियासहचरश्चिरमध्यवात्सम् ।
एतानि तानि बहुनिर्झरकन्दराणि
गोदावरीपरिसरस्य गिरेस्तटानि ॥ ८ ॥

सीता—(दृष्ट्वा) दिट्ठिआ कहं पहादचन्दमण्डलावाण्डुरपरिक्खामदुब्बलेन आआरेण अअं णिअसोम्मगम्भीराणुभावमेत्तपच्चहिजाणिज्जो अज्जउत्तो जेव्व । भअवदि तमसे धारेहि मं । [दिष्ट्या कथं प्रभातचन्द्रमण्डलापाण्डुरपरिक्षामदुर्बलेनाकारेणायं निजसौम्यगम्भीरानुभावमात्रप्रत्यभिज्ञातव्य आर्यपुत्र एव । भगवति तमसे धारय माम् ।] (इति तमसामाश्लिष्य मूर्च्छति ।)

तमसा—वत्से समाश्वसिहि समाश्वसिहि ।

(नेपथ्ये ।)

अनेन पञ्चवटीदर्शनेन

अन्तर्लीनस्य दुःखाग्नेरद्योद्दामं ज्वलिष्यतः ।
उत्पीड इव धूमस्य मोहः प्रागावृणोति माम् ॥ ९ ॥

हा प्रिये जानकि ।

तमसा—(स्वगतम् ।) इदं तदाशङ्कितं गुरुजनेन ।

सीता—(समाश्वस्य ।) (हा कहं एदं) [हा कथमेतत् ।]

(पुनर्नेपथ्ये)

हा देवि दण्डकारण्यवासप्रियसखि विदेहराजपुत्रि ।

Tamasa—(With tears) O child !

Why do you look so startled and uneasy at hearing an indistinct sound coming from an unknown place, like a pea-hen startled and excited at the sound of a raincloud ? (7)

Sita—Revered lady ! do you call it indistinct ? From the modulation of the voice I can indentify, it is my husband who speaks.

Tamasa—We hear that the king- the descendant of Ikshwaku-has come to Janasthan to inflict punishment on a sudra practising penance.

(Behind the scene).

These are those very slopes with their numerous streams and caves, slopes of the mountain which has the river Godavari in its vicinity. Thay are those very slopes where I dwelt long in the company of my wife, where even the trees and beasts were my friends. (8)

Sita--Ha ! This is my lord. How pale, lean and weak is his form like the morning moon, recognizable only by his graceful and dignified look. Support me, O revered Tamasa.

(She faints in the arms of Tamasa).

Tamasa—(Holding) Child, take heart.

(Behind the scene).

At the sight of Panchvati, Stupor first envelops my senses like a column of smoke issuing from the fire of grief smouldering within ; it will burst into flames to-day. (9)

O dear Janaki.

Tamasa—(to herself) This is exactly what was feared by the elders.

Sita—(Recovering consciousness) Alas ! How is this ?

(Again behind the scene).

Alas ! Queen ! My beloved companion duriug my residence in Dandaka ! O Videha princess !

सीता—हद्धी हद्धी । मं मन्दभाइणिं वाहरिअ आमीलंतणेत्तणीलुप्पलो मुच्छिदो जेव्व । हा कहं धरणिविट्ठे णिरुद्धणिस्सासणीसहं विपल्हत्थो । भअवदि तमसे परित्ताएहि परित्ताएहि । जीवावेहि अज्जउत्तं) [हा धिक् हा धिक् । मां मन्दभागिनीं व्याहृत्यामीलन्नेत्रनीलोत्पलो मूर्च्छित एव । हा कथं धरणिपृष्ठे निरुद्धनिःश्वासनिःसहं विपर्यस्तः । भगवति तमसे परित्रायस्व परित्रायस्व । जीवयार्यपुत्रम्] । (इति पादयोः पतति ।)

तमसा—त्वमेव ननु कल्याणि सञ्जीवय जगत्पतिम् ।
प्रियस्पर्शो हि पाणिस्ते तत्रैष निरतो जनः ॥ १० ॥

सीता—जं होदु तं होदु । जहा भअवदी आणवेदि) [यद्भवतु तद्भवतु । यथा भगवत्याज्ञापयति] । (इति ससंभ्रमं निष्क्रान्ता ।)

(ततः प्रविशति भूम्यां निपतितः सास्रया सीतया स्पृश्यमानः साल्हादोच्छ्वासो रामः ।)

सीता—(किंचित्सहर्षम्) (जाणे उण पच्चाअदं विअ जीविअं तेल्लोअस्स) [जाने पुनः प्रत्यागतमिव जीवितं त्रैलोकस्य ।]

रामः—हन्त भोः किमेतत् ।

आश्च्योतनं नु हरिचन्दनपल्लवानां
निष्पीडितेन्दुकरकन्दलजो नु सेकः ।
आतप्तजीवितपुनः परितर्पणोऽयं
सञ्जीवनौषधिरसो नु हृदि प्रसिक्तः ॥ ११ ॥

अपि च ।

स्पर्शः पुरा परिचितो नियतं स एव
सञ्जीवनश्च मनसः परितोषणश्च ।
सन्तापजां सपदि यः परिहृत्य मूर्च्छा-
मानन्देन जडतां पुनरातनोति ॥ १२ ॥

सीता—(ससाध्वसोत्कम्पमपसृत्य । (एत्तिअ जेव्व दाणिं मे बहुदरं) [एतावदेवेदानीं मे बहुतरम् ।]

रामः—(उपविश्य ।) न खलु वत्सलया सीतादेव्याभ्युपपन्नोऽस्मि ।

सीता—(हद्धी हद्धी । किं त्ति मं अज्जउत्तो मग्गिस्सदि) [हा धिक् हा धिक् । किमिति मामार्यपुत्रो मार्गिष्यते ।]

रामः—भवतु । पश्यामि ।

Sita—Alas ! O Alas ! He called me (an unfortunate one) by name, closed his lotus like eyes and fainted. What a calamity ! He is lying helplessly on the ground with his breathing suspended. Revered Tamasa help, O, Help, revive my lord. (Thus falls at her feet).

Tamasa—O blessed one, do thou revive the lord of the earth thyself. Dear is the touch of thy hand; therein lies his delight. (10)

Sita—Whatever the consequences ! I shall do as ordered. (Exit in haste).

(Then enters Rama lying on the ground; he recovers and is happy being touched by Sita in tears).

Sita—(With a smile) Methinks the life of the three worlds has been restored.

Rama—O joy, what can it be ?

Can this be the juice of the leaves of heavenly sandal wood tree ? Is it not the shower of the crushed rays of the moon ? Can it be the juice of the life—giving herb poured over my heart, that is gladdening again my scorched life ? (11)

(Besides) Surely this is that same touch with which I was formly familiar, which is at once the riviver and delighter of the mind. This has removed the effects of swoon and the delight that it gives (is so excessive) causes a sensation of dullness. (12)

Sita—(Withdraws in a timid and excited manner). Even this is more in my present state.

Rama—(Sits up) Is it possible that I should have been favoured by my dear queen ?

Sita—Alas ! Will my lord search for me ?

Rama—Well, I shall see.

सीता—[भअवदि तमसे ओसरह्म दाव। मं पेक्खिअ अणब्भणुण्णादेण संणिहाणेण राआ अहिअं कुप्पिस्सदि। [भगवति तमसे अपसरावस्तावत्। मां प्रेक्ष्यानभ्यनुज्ञातेन सन्निधानेन राजाधिकं कोपिष्यति।]

तमसा—अयि वत्से भागीरथीप्रसादाद्वनदेवतानामप्यदृश्यासि संवृत्ता।

सीता—(हुम्, अत्थि एदं)। [हुम्, अस्त्येतत्।]

रामः—हा प्रिय जानकि।

सीता—(ससाध्वसगद्गदम्। (अज्जउत्त असरिसं क्खु एदं इमस्स वुत्तन्तस्स। (साब्रम्।) अहवा किं त्ति वज्जमई जम्मन्तरेसु वि पुणो असंभाविददुल्लहदंसणस्स मं जेव्व मन्दभाइणिं उद्दिसिअ वच्छलस्स एव्वंवादिणो अज्जउत्तास्स उवरि णिरणुक्कोसा भविस्सं। अहं एदस्स हिअअं जाणामि ममावि एसो) [आर्यपुत्र असदृशं खल्वेतदस्य वृत्तान्तस्य। अथवा किमिति वज्रमयी जन्मान्तरेष्वपि पुनरसम्भावितदुर्लभदर्शनस्य मामेव मन्दभागिनीमुद्दिश्य वत्सलस्यैवंवादिन आर्यपुत्रस्योपरि निरनुक्रोशा भविष्यामि। अहमेतस्य हृदयं जानामि ममाप्येषः।]

रामः—(सर्वतोऽवलोक्य सनिर्वेदम्।) हा न किंचिदत्र।

सीता—(भअवदि तमसे तहा णिक्कारणपरिच्चाइणो वि एदस्स एव्वंविधेण दंसणेण केरिसी मे हिअआवत्था) [भगवति तमसे तथा निष्कारणपरित्यागिनोऽप्येतस्यैवंविधेन दर्शनेन कीदृशी मे हृदयावस्था।

तमसा—जानामि वत्से जानामि।]

तटस्थं नैराश्यादपि च कलुषं विप्रियवशा-
द्वियोगे दीर्घेऽस्मिन्झटिति घटनात्स्तम्भितमिव!
प्रसन्नं सौजन्याद्दयितकरुणैर्गाढकरुणं
द्रवीभूतं प्रेम्णा तव हृदयमस्मिन्क्षण इव॥ १३॥

रामः—देवि

प्रसाद इव मूर्तस्ते स्पर्शः स्नेहार्द्रशीतलः।
अद्याप्यानन्दयति मां त्वं पुनः क्वासि नन्दिनी॥ १४॥

Sita—Revered Tamasa let us move away. If the king sees me he will be angry with me for having approached him without permission.

Tamasa—Oh my child! By the favour of the river Ganges you are invisible even to the forest deities.

Sita—Ah! It is so.

Rama—Ah, dear Janaki.

Sita—(Sobbing; with excitement.) My lord! This is really inconsistant with what has happened. (with tears). Or rather, why should I (as if) with a heart of adamant be relentless towards him who addresses this unhappy woman (myself) so kindly. Even the sight of him is unattainable in births to come. I know his heart and he also knows mine.

Rama—(Looking around in dispair). Alas! There is none here!

Sita—Revered Tamasa! What agonies of heart do I experience on beholding him in this condition, though he repudiated me without sufficient eause.

Tamasa—I know, child I know.

Indifferent through dispair, offended by reason of wrong (done to you), paralysed as it were by the unexpected meeting after this long separation, appeased through its own goodness, deeply touched by the piteous condition of your lord, your heart (as it were) has melted at this moment. (13)

Rama—Queen!

Thy cool and affectionate touch (whieh is) favour incarnate, gladdens me; but where art thou the delighter? (14)

सीता—(एदे क्खु ते अगाधमाणसदंसिदसिणेहसंभारा आणन्दणिस्सन्दिणो सुहामआ अज्जउत्तस्स उल्लावा। जाणं पच्चएण णिक्कालणपरिच्चाअसल्लिदोवि बहुमदो मह जम्मलाहो।] एते खलु तेऽगाधमानसदर्शितस्नेहसम्भारा आनन्दनिष्यन्दिनः सुधामया आर्यपुत्रस्योल्लापाः। येषां प्रत्ययेन निष्कारणपरित्यागशल्यितोऽपि बहुमतो मम जन्मलाभः।]

रामः—अथवा कुतः प्रियतमा। नूनं सङ्कल्पाभ्यासपाटवोपादान एष रामभद्रस्य भ्रमः।

(नेपथ्ये) अहो महान्प्रमादः प्रमादः। ('सीतादेव्याः स्वकरकलितैः' इत्यर्धं पठ्यते।)

रामः—(सकरुणौत्सुक्यम्। किं तस्य।

(पुनर्नेपथ्ये। 'वध्वा सार्धं' इत्युत्तरार्धं पठ्यते।)

सीता—(को दाणिं अहिउज्जिस्सदि। [क इदानीमभियोक्ष्यते।]

रामः—क्वासौ क्वासौ दुरात्मा यः प्रियायाः पुत्रकं वधूद्वितीयमभिभवति। (इत्युत्तिष्ठति।)

प्रविश्य संभ्रान्ता। **वासन्ती**—कथं देवो रघुनन्दनः।

सीता—(कहं पिअसही मे वासन्ती) [कथं प्रियसखी मे वासन्ती।]

वासन्ती—जयतु जयतु देवः।

रामः—(निरूप्य।) कथं देव्याः प्रियसखी वासन्ती।

वासन्ती—देव त्वर्यतां त्वर्यताम्। इतो जटायुशिखरस्य दक्षिणेन सीतातीर्थेन गोदावरीमवतीर्य सम्भावयतु देव्याः पुत्रकं देवः।

सीता—(हा ताद जडाओ सुण्णं तुए विणा इदं जणट्ठाणम्) [हा तात जटायो शून्यं त्वया विनेदं जनस्थानम्]

रामः—अहह हृदयमर्मच्छिदः खल्वमी कथोद्घाताः।

वासन्ती—इत इतो देवः।

सीता—भअवदि सच्चं जेव्व वणदेवदा वि मं न पेक्खन्दि। [भगवति सत्यमेव वनदेवता अपि मां न प्रेक्षन्ते।]

तमसा—अयि वत्से सर्वदेवताभ्यः प्रकृष्टतममैश्वर्यं मन्दाकिनीदेव्यास्तत्किमित्याशङ्कसे।

सीता—(तदो अणुसरम्ह) [ततोऽनुसरावः।] (इति परिक्रामति।)

रामः—भगवति गोदावरि नमस्ते।

Sita—These words that are full of necter, 'that ooze out joy, and are indicative of an affectionate heart unfathomably deep are indeed the words of my lord. Relying on these I esteem my life, though the dart of unjust repudiation rankles in me.

Rama—But. whence can my beloved be here? Surely this is 'Rama's delusion, the result of the habit of constantly thinking about her.

(Behind the scene). A mishap! a mishap. then (half the first shawzer of "the young eliphnt" is heard).

Rama—(Pathetically and eagerly) what of him? (Again behind the scene; the second half "With his mate" etc. is recited).

Sita—Who will now go to his help?

Rama—Where is he? where is that wretch that has attacked the pet of my beloved in the company of his mate! (rises).

(Entering hurridly)

Vasanti—How now! His Majesty Rama!

Sita—Oh! my dear friend Vasanti.

Vasanti—Victory, victory to the king.

Rama—(Seeing her) What! my queen's dear friend Vasanti!

Vasanti—My lord, make haste, make haste; go down to the river Godavari from here, by the landing place named after Sita, which lies to the south of the Jatayu peak and help the favourite of the queen.

Sita—Alas! Father Jatayu, without thee Janasthan is void to day.

Rama—Oh, these allusions to past events pierce the vitals of the heart.

Vasanti—This way, my lord, this way.

Sita—Ravered lady, is it really true that even the forest deities will not see me?

Tamasa—Oh my child, the power of the Goddess Ganges exceeds that of all divinities; why dost thou fear?

Sita—Then let us follow them (They walk about). (going round)

Rama—Revered Godavari I salute thee.

वासन्ती—(निरूप्य ।) देव मोदस्व विजयिना वधूद्वितीयेन देव्याः पुत्रकेण ।

रामः—विजयतामायुष्मान् ।

सीता—(अम्महे ईदिसो मे पुत्तओ संवुत्तो) [अहो ईदृशो मे पुत्रकः संवृत्तः ।]

रामः—हा देवि दिष्टया वर्धसे ।

येनोद्गच्छद्बिसकिसलयस्निग्धदन्ताङ्कुरेण
व्याकृष्टस्ते सुतनु लवलीपल्लवः कर्णमूलात् ।
सोऽयं पुत्रस्तव मदमुचां वारणानां विजेता
यत्कल्याणं वयसि तरुणे भाजनं तस्य जातः ॥ १५ ॥

सीता—(अविउत्तो दाणिं अअं दीहाऊ इमाएस ोम्मदंसणाए होदु ।) अवियुक्त इदानीमयं दीर्घायुरनया सौम्यदर्शनया भवतु ।]

राम—सखि वासन्ति पश्य पश्य कान्तानुवृत्तिचातुर्यमपि शिक्षितं वत्सेन ।

लीलोत्खातमृणालकाण्डकवलच्छेदेषु सम्पादिताः
पुष्यत्पुष्करवासितस्य पयसो गण्डूषसंक्रान्तयः ।
सेकः शीकरिणा करेण विहितः कामं विरामे पुन-
यत्स्नेहादनराल नाल नलिनी पत्रातपत्रं धृतम् ॥ १६ ॥

सीता—भअवदि तमसे अयं दाव ईरिसो जादो । दे उण ण आणामि कुसलवा एत्तिएण कालेण केरिसा संवुत्तेत्ति । [भगवति तमसे अयं तावदीदृशो जातः । तौ पुनर्न जानामि कुशलवावेतावता कालेन कीदृशौ संवृत्ताविति ।]

तमसा—यादृशोऽयं तादृशौ तावपि ।

सीता—ईरिसी अहं मन्दभाइणी जाए ण केवलं णिस्सहो अज्जउत्त-विरहो पुत्तविरहो वि । [ईदृश्यहं मन्दभागिनी यस्या न केवलं निःसह आर्य-पुत्रविरहः पुत्रविरहोऽपि ।]

तमसा—भवितव्यतेयमीदृशी ।

Vasanti—(Observing) My lord! Rejoce at the victory of the queen's pet in the company of his mate.

Rama—May the long-lived one be victorious!

Sita—Good heavens! Is my pet grown so strong?

Rama—O queen, you are to be congratulated.

O fair lady, this son of thine—the conqueror of elephants in rut, enjoys every blessing that is to be desired in youth; the same son who used to pull off the sprouts of Lavali creeper from your ears, with his tender tusk smooth like the fibre of a louts stalk newly put forth (15)

Sita—May he live long and may he not be separated from his gentle mate.

Rama—Dear Vasanti, just observe how our pet has learnt the art of courting his beloved.

For, after giving his mate morsels of lotus-stalks sportively uprooted, he has supplied her with water scented with blooming lotuses, taking it out from his own mouth; after this he has indeed poured a shower of spray from his trunk and then lastly he affectionately holds over her a lotus leaf, with a straight stalk, to serve as an umbrella. (16)

Sita—Revered Tamasa; he has grown so large, cant say, how big Kusha and Lava must have grown by this time.

Tamasa—Those too must have grown just as this pet has grown.

Sita—How wretched am I, I who am undergoing separation not only from my lord but from my sons too.

Tamasa—Such is the decree of fate.

सीता—किंवा मए पसूदाए जेण तारिसंपि मह पुत्तआणं ईसिविरल-कोमलधवलदसणुज्जलकवोलं अणुबद्धमुद्धकाअलीविहसिदं णिबद्धकाअसिहण्डअं अमलमुहपुण्डरीअजुअलं ण परिचुम्बिअं अज्जउत्तेण। [किं वा मया प्रसूतया येन तादृशमपि मम पुत्रकयोरीषद्विरलकोमलधवलदशनोज्ज्वलकपोलमनुबद्धमुग्धकाकलीविहसितं निबद्धकाकशिखण्डकममलमुखपुण्डरीकयुगलं न परिचुम्बितमार्यपुत्रेण।]

तमसा—अस्तु देवताप्रसादात्।

सीता—भअवदि तमसे एदिणा अवच्चसंसुमरणेण उस्ससिदपण्हुदत्थणी दाणिं वच्चाणं पिदुणो संणिहाणेण खणमेत्तं संसारिणीह्मि संवुत्ता। [भगवति तमसे एतेनापत्यसंस्मरणेनोच्छ्वसितप्रस्नुतस्तनी इदानीं वत्सयोः पितुः संनिधानेन क्षणमात्रं संसारिण्यस्मि संवृत्ता।]

तमसा—किमत्रोच्यते। प्रसवः खलु प्रकर्षपर्यन्तः स्नेहस्य। परं चैतदन्योन्यसंश्लेषणं पित्रोः।

अन्तःकरणतत्वस्य दम्पत्योः स्नेहसंश्रयात्।
आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते॥ १७॥

वासन्ती—इतोऽपि देवः पश्यतु।

अनुदिवसमवर्धयत् प्रिया ते
यमचिरनिर्गतमुग्धलोलबर्हम्।
मणिमुकुट इवोच्छिखः कदम्बे
नदति स एष वधूसखः शिखण्डी॥ १८॥

सीता—(सकौतुकस्नेहास्रम्) एसो सो एसो सो [एष स एष सः।]

रामः—मोदस्व वत्स मोदस्व।

सीता—एव्वं होदु। [एवं भवतु।]

रामः—भ्रमिषु कृतपुटान्तर्मण्डलावृत्तिचक्षुः
प्रचलितचटुलभ्रूताण्डवैर्मण्डयन्त्या।
करकिसलयतालैर्मुग्धया नर्त्यमानं
सुतमिव मनसा त्वां वत्सलेन स्मरामि॥ १९

हन्त तिर्यञ्चो ऽपि परिचयमनुरुध्यन्ते।

कतिपयकुसुमोद्गमः कदम्बः
प्रियतमया परिवर्धितोऽयमासीत्।

Sita—What is the good of my giving birth to sons? Since my lord did not so much as kiss their pure lotus like faces—faces charming by their thin little tender teeth and white cheeks-faces-charming by the smile accompanied by sweet-prattle and decorated with locks?

Tamsa—May that come about by the favour of God.

Sita—Revered Tamasa—the recollection of my children makes my breasts throb and flow with milk; and by the proximity of their father I feel as if I am a householder for the time being.

Tamsa—Need this be said? An offspring is the highest limit in the course of love It is the most powerful link that joins the parents together.

> This, what we call an offspring, is said to be the tying knot of the hearts of parents; in it is centered their affection. (17)

Vasanti—May your majesty look this way.

> Here is the peacock in the company of his mate uttering a cry; with his crest raised up he looks like a diadem of jewels on the Kadamba tree. This is the peacock whom, with his newly fledged feathers beautifully waving, your beloved wife nourished day by day. (18)

Sita—(With admiration and tears of affection) It is the same, it is tha same.

Rama—Enjoy, child, enjoy.

Sita—Be it so,

Rama—

> With a parent's heart I remember thee, as I would (remember) my son. I remember how my fair wife made you dance, keeping time by clapping her hands; she added to your charm by the quick and charming play of her eyebrows, and the movement of her eyeballs in their sockets, as you moved round. (19)

Alas! Even animals hold fast to friendships.
This Kadamb tree which has put forth a few flowers was reared by my darling.

सीता—(निरूप्य सास्रम्।) सुट्ठु पच्चहिआणिदं अज्जउत्तेण। [सुष्ठु प्रत्यभिज्ञातमार्यपुत्रेण।

रामः—स्मरति गिरिमयूर एष देव्याः
स्वजन इवात्र यतः प्रमोदमेति॥२०॥

वासन्ती—अत्र तावदासनपरिग्रहं करोतु देवः।
(राम उपाविशति।)

वासन्ती—
नीरन्ध्रबालकदलीवनमध्यवर्ति
कान्तासखस्य शयनीयशिलातलं ते।
अत्र स्थिता तृणमदाद्बहुशो यदेभ्यः
सीता ततो हरिणकैर्न विमुच्यते स्म॥ २१॥

रामः—इदं तावदशक्यमव द्रष्टुम। (इत्यन्यतो रुदन्नुपविशति।)

सीता—सहि वासन्दि किं तुए किदं अज्जउत्तस्स मह अ एदं दंसअन्तीए। हद्धी हद्धी। सो जेव्व अज्जउत्तो तं जेव्व पञ्चवडीवणं सा जेव्व पिअसही वासन्दी दे जेव्व विविहविस्सम्भसक्खिणो गोदावरीकाणणुद्देसा दे जेव्व जादणिव्विसेसा मिअपक्खिपादवा सा जेव्व चाहम्। मह उण मन्दभाइणीए दीसन्तं वि सव्वं जेव्व एदं णत्थि त्ति सा ईरिसो जीवलोअस्स परिणामो संवुत्तो। [सखि वासन्ति किं त्वया कृतमार्यपुत्रस्य मम चैतद्दर्शयन्त्या। हा धिक् हा धिक्। स एवार्यपुत्रस्तदेव पञ्चवटीवनं सैव प्रियसखी वासन्ती त एव विविधविस्रम्भसाक्षिणो गोदावरीकाननोद्देशास्त एव जातनिर्विशेषा मृगपाक्षिपादपाः सैव चाहम्। मम पुनर्मन्दभाग्याया दृश्यमानमपि सर्वमेवैतन्नास्तीति तदीदृशो जीवलोकस्य परिणामः संवृत्तः।]

वासन्ती—सखि सीते कथं न पश्यसि रामभद्रस्यावस्थाम्।

नवकुवलयस्निग्धैरङ्गैर्ददन्नयनोत्सवं
सततमपि नः स्वेच्छादृश्यो नवो नव एव यः।
विकलकरणः पाण्डुच्छायः शुचा परिदुर्बलः
कथमपि स इत्युन्नेतव्यस्तथापि दृशोः प्रियः॥ २२॥

सीता—पेक्खामि सहि पेक्खामि। [प्रेक्षे सखि प्रेक्षे।]

तमसा—पश्यन्ती प्रियं भूयाः।

Sita—(Observing it with tears) My lord has rightly recognised it.

Rama—

Since he takes delight here, as in the company of a relation this peacock on the mountain seems to remember my wife. (20)

Vasanti—May your lordship sit here.

(Rama sits down).

Here is the slab of stone in the midst of a thick plantain grove, on which you used to recline in the company of your beloved; it is not deserted by the deer even now since Sita often used to sit here and feed them with grass. (21)

Rama—I cannot bear even to look at this.

(Weeps and sits down in another place.)

Sita—Friend Vasanti, in showing this, what have you done unto me and my husband ? Alas ! Alas ! Here is my husband as before, this is the very same forest of Panchavati, the very same dear friend Vashnti; these are the same tracts of the forest of Godavari, witnesses to our various confidences; the same indeed are the deer, the birds and the trees; not at all different to us from our children ; I am the same, but all tbis, though seen, has ceased to exist for me, an unfortunate woman : such then has been the change in this world of mortals !

Vasanti—Dear Sita, don't you see the condition to which Rama is reduced ?

With limbs lovely like a fresh blue lotus, his sight was (as it were) a feast to the eye; though seen constantly and at will, every time (we saw) he presented newness to the eye. With his body imaciated through grief, his senses distracted, even his identification has become difficult and yet he is charming to the eye.(22)

Sita—I see it, friend I do see it.

Tamasa—May you enjoy for ever the sight of him who is dearest to you.

सीता—हा देव्व एसो मए विणा अहं वि एदेण विणोत्ति सिविणेपि केण संभाविदं आसि। ता मुहुत्तमेत्तं जम्मन्तरादो विअ लद्धदंसणं बाहसलिलन्तरेषु पेक्खामि दाव वच्छलं अज्जउत्तम्। (इति पश्यन्ती स्थिता।) [हा दैव एष मया विना अहमप्येतेन विनेति स्वप्नेपि केन सम्भावितमासीत्। तन्मुहूर्तमात्रं जन्मान्तरादिव लब्धदर्शनं बाष्पसलिलान्तरेषु प्रेक्षे तावद्वत्सलमार्यपुत्रम्।]

तमसा—(परिष्वज्य सास्रम्।)

विलुलितमतिपूरैर्बाष्पमानन्दशोक-
प्रभवमवसृजन्ती पक्ष्मलोत्तानदीर्घा।
स्नपयति हृदयेशं स्नेहनिष्यन्दिनी ते
धवलमधुरमुग्धा दुग्धकुल्येव दृष्टिः ॥ २३ ॥

वासन्ती—ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुश्च्युतः
स्फुटितकमलामोदप्रायाः प्रवान्तु वनानिलाः।
कमलविरलं रज्यत्कंठाः क्वणन्तु शकुन्तयः
पुनरिदमयं देवो रामः स्वयं वनमागतः ॥ २४ ॥

रामः—एहि सखि वासन्ति नन्वितः स्थीयताम्।

वासन्ती—(उपाविश्य सास्रम्) महाराज अपि कुशलं कुमारलक्ष्मणस्य।

रामः—(अश्रुतिमभिनीय।)

करकमलवितीर्णैरम्बुनीवारशष्पै-
स्तरुशकुनिकुरङ्गान्मैथिली यानपुष्यत्।
भवति मम विकारस्तेषु दृष्टेषु कोऽपि
द्रव इव हृदयस्य प्रस्तरोद्भेदयोग्यः ॥२५॥

वासन्ती—महाराज ननु पृच्छामि अपि कुशलं कुमारलक्ष्मणस्येति।

रामः—(आत्मगतम्।) अये महाराजेति निष्प्रणयमामन्त्रणपदं सौमित्रिमात्रे च बाष्पस्खलिताक्षरः कुशलप्रश्नः। तथा मन्ये विदितसीतावृत्तान्तेयमिति। (प्रकाशम्) आं कुशलं कुमारस्य।

वासन्ती—(रुदती।) अयि देव किं परं दारुणः खल्वसि।

सीता—सहि वासन्दि किं तुमं एव्वंवादिणी होसि। पिआरुहो क्खु सव्वस्स अज्जउत्तो विसेसदो मह पिअसहीए। [सखि वासन्ति किं त्वमेवंवादिनी भवसि। प्रियार्हः खलु सर्वस्यार्यपुत्रो विशेषतो मम प्रियसख्याः।]

Sita—Alas ! O fate ! Who could have imagined even in a dream that I could be separated from him and he from me. So let me have a look at my loving husband, even though for a moment, at intervals between floods of tears; his sight is being obtained as if through rebirth.

Tamasa—(Clasping her with tears).

Your eyes of long eyelashes, opened wide and shedding tears of joy and grief that fall tremulousty, pouring forth affection, bathe, as it were, the lord of your heart, with a stream of milk white, sweet and beautiful. (23)

Vasanti—

Let trees yield honey and make an offering of flowers and fruit; let the breezes in the wood carrying fragrance of full bloom lotuses, blow gently ; let the birds with melodious tunes sing sweetly and unceasingly ; for, King Rama himself has come to this forest once again. (24)

Rama—Come friend Vasanti, sit here.

Vasanti—(sitting down; with tears) Great King, is prince Lakshamana well ?

Rama—(not hearing), On seeing the trees birds and deer, which Maithili tended with water, grain (Nivar) and young grass, given with her lotus like hand; a strange sensa tion comes over me, which is as it were a flow of the melted heart, capable of breaking even a stone. (25)

Vasanti—Your majesty, I ask if prince Lakshmana is doing well.

Rama—(To himself) Ha ! She addressed me as " Your Majesty " a formal mode of address, and about the well being of Lakshman alone, with accents faltering owing to tears. Methinks she knows the account of Sita. (Aloud) Ah! Prince Laksh- mana is well.

Vasanti—(Weeping) My lord why are you so cruel ?

Sita—Friend Vasanti ! Why dost thou speak to him in this way ? My noble lord deserves kind words from every one, especially from my dear friend.

वासन्ती—त्वं जीवितं त्वमसि मे हृदयं द्वितीयं
त्वं कौमुदी नयनयोरमृतं त्वमङ्गे ।
इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां
तामेव शान्तमथवा किमिहोत्तरेण ॥२६॥

(इति मुह्यति ।)

तमसा—स्थाने वाक्यनिवृत्तिर्मोहश्च ।

रामः—सखि समाश्वसिहि समाश्वसिहि ।

वासन्ती—(समाश्वस्य ।)तत्किमिदमकार्यमनुष्ठितं देवेन !

सीता—सहि वासन्दि विरम विरम ।[सखि वासन्ति विरम विरम ।]

रामः—लोको न मृष्यतीति ।

वासन्ती—कस्य हेतोः ।

रामः—स एव जानाति किमपि ।

तमसा—उचितस्तदुपालम्भः ।

वासन्ती—अयि कठोर यशः किल ते प्रियं
किमयशो ननु घोरमतः परम्
किमभवद्विपिने हरिणीदृशः
कथय नाथ कथं बत मन्यसे ॥२७॥

सीता—तुमं जेव्व सहि वासन्दि दारुणा कठोरा अ जा एव्वं अज्जउत्तं पलित्तं पदीवेसि । [त्वमेव सखि वासन्ति दारुणा कठोरा च यैवमार्यपुत्रं प्रदीप्तं प्रदीपयसि ।]

तमसा—प्रणय एवं व्याहरति शोकश्च ।

रामः—सखि किमत्र मन्तव्यम् ।

त्रस्तैकहायनकुरङ्गविलोलदृष्टे-
स्तस्याः परिस्फुरितगर्भभरालसायाः ।
ज्योत्स्नामयीव मृदुबालमृणालकल्पा
क्रव्याद्भिरङ्गलतिका नियतं विलुप्ता ॥२८॥

सीता—अज्जउत्त धरामि एसा धरामि । [आर्यपुत्र ध्रिये एषा ध्रिये।

रामः—हा प्रिये जानकि क्वासि ।

Vasanti—

"Thou art my life, my second soul, the moonlight of my eyes, an ambrosia to my body". With these and hundreds of such endearing expressions you flattered that artless one and that same thou! but enough! Why say more. (26)

(She faints).

Tamasa—The break in the speech and the swoon are the most natural, under the circumstances.

Rama—Take heart, friend, compose thyself.

Vasanti—(Regaining consciousness) Why then was this unworthy act done by your majesty?

Sita—Dear Vasanti, cease O cease.

Rama—Because the people could not tolerate it.

Vasanti—Why for?

Rama—They themselves might know.

Tamasa—A rebuke is the right thing for them.

Vasanti—O hard-hearted one, fame, indeed, is dearer to thee; but can any infamy be more dreadful than this? What became of the deer-eyed one in the forest? Say, my lord, What dost thou think? (27)

Sita—Dear Vasanti, thou art cruel, thou art terrible, thou who excitest my lord who is already afflicted.

Tamasa—Nay, it is love and grief that speak thus.

Rama—What is there to think of, in this matter.

Verily, she with her creeper-like body, soft like a tender lotus stalk, her body which was as it were made of moonlight itself; she with her gait, slow on account of the weight of the throbbing phoetus; she with her eyes unsteady like that of a fawn, just a year old, must have been destroyed by the wild beasts. (28)

Sita—My lord, I am alive.

Rama—O, dear Janaki, where art thou?

सीता—हद्धी हद्धी। अण्णो विअ अज्जउत्तो पमुक्ककण्ठं रोइदि। [हा धिक् हा धिक्। अन्य इवार्यपुत्रः प्रमुक्तकण्ठ रोदिति।]

तमसा—वत्से सांप्रतिकमेवैतत्। कर्तव्यानि खलु दुःखितैर्दुःखनिर्वापणानि।

पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया।
शोकक्षोभे च हृदयं प्रलापैरेव धार्यते॥ २९॥

विशेषतो रामभद्रस्य बहुप्रकारकष्टो जीवलोकः।

इदं विश्वं पाल्यं विधिवदभियुक्तेन मनसा
प्रियाशोको जीवं कुसुममिव घर्मो ग्लपयति।
स्वयं कृत्वा त्यागं विलपनविनोदोऽप्यसुलभ-
स्तदद्याप्युच्छ्वासो भवति ननु लाभो हि रुदितम्॥३०॥

रामः—कष्टं भोः कष्टम्।

दलति हृदयं गाढोद्वेगं द्विधा तु न भिद्यते
वहति विकलः कायो मोहं न मुञ्चति चेतनाम्।
ज्वलयति तनूमन्तर्दाहः करोति न भस्मसा-
त्प्रहरति विधिर्मर्मच्छेदी न कृन्तति जीवितम्॥ ३१॥

सीता—एवं ण्णेदं। [एवं न्विदम्।]

रामः—हे भवन्तः पौरजानपदाः।

न किल भवतां देव्याः स्थानं गृहेऽभिमतं तत-
स्तृणमिव वने शून्ये त्यक्ता न चाप्यनुशोचिता।
चिरपरिचितास्ते ते भावाः परिद्रवयन्ति मा-
मिदमशरणैरद्यास्माभिः प्रसीदत रुद्यते॥ ३२॥

तमसा—(स्वगतम्।) अतिगंभीरमापूरणं मन्युसम्भारस्य। देव अतिक्रान्ते धैर्यमवलम्ब्यताम्।

वासन्ती—(प्रकाशम्)

रामः—सखि किमुच्यते धैर्यमिति।

देव्या शून्यस्य जगतो द्वादशः परिवत्सरः।
प्रनष्टमिव नामापि न च रामो न जीवति॥ ३३॥

सीता—मोहिदह्मि एदेहिं अज्जउत्तवअणेहिं। [मोहितास्म्येतैरार्यपुत्रवचनैः।]

तमसा—एवमेव वत्से।

Sita—Alas! Alas! My lord weeps like a common man.

Tamasa—Dear child, it is but common The grieved must give vent to their grief.

When a tank is floodded, an outlet is the only remedy.When the mind is agitated by sorrow it can be appeased only by lamentations. This is particularly the case with gentle Rama to whom life has been exceedingly painful in many ways. (29)

He has to govern with a vigilant mind, the world according to law; grief for his beloved wife oppresses his mind like a flower by heat; even the relief that one finds in lamentations is denied to him, himself having abandoned his wife; now that there are outbursts of passion, weeping is a distinct gain. (30)

Rama—Alas! Alas!

My heart though crushed under deep agitation does not break into two: My feeble body subject to swoons does not lose consciousness. The burning sensation within, consumes the body but does not reduce it to ashes. The fate strikes the vital parts but does not take away life. (31)

Sita—Indeed, it is so.

Rama—O worthy citizens!

You did not like that the queen should have a place in the house and I abandoned her in a lonely forest like a blade of grass, even without manifestations of grief. Those various objects long familiar to me move my heart and I weep helplessly to-day. I hope you will pardon me. (32)

Vasanti—(To herself) O, what a storm in the ocean of sorrow! (aloued) My lord take courage; these are past things.

Rama—Friend what say you, courage!

It is now the twelfth year since the absence of Sita from this world; her very name is forgotten but Rama is still alive. (33)

Sita—I am charmed by these words of my lord.

Tamasa—It is like this my child. These kind words can not be pleasant to you, proceeding as they do from grief. These streams of honey pour poison over you.

नैताः प्रियतमा वाचः स्नेहार्द्राः शोकदारुणाः ।
एतास्ता मधुनो धाराः श्च्योतन्ति सविषास्त्वयि ॥३४॥

रामः—अयि वासन्ति मया खलु

यथा तिरश्चीनमलातशल्यं
प्रत्युप्तमन्तः सविषश्च दंशः ।
तथैव तीव्रो हृदि शोकशङ्कु-
र्मर्माणि कृन्तन्नपि किं न सोढः ॥ ३५ ॥

सीता—एव्वं ह्मि मन्दभाइणी पुणोवि आआसआरिणी अज्जउतस्स । [एवमस्मि मन्दभागिनी पुनरप्यायासकारिणी आर्यपुत्रस्य ।]

रामः—एवमतिनिष्कम्पस्तम्भितान्तःकरणस्यापि मम संस्तुततत्तत्प्रियवस्तु-दर्शनादुद्दामोयमावेगः । तथाहि ।

वेलोल्लोलक्षुभितकरुणोज्जृम्भणस्तम्भनार्थं
यो यो यत्नः कथमपि मया धीयते तं तमन्तः ।
भित्वा भित्वा प्रसरति बलात्कोऽपि चेतोविकार-
स्तोयस्येवाप्रतिहतरयः सैकतं सेतुमोघः ॥ ३६ ॥

सीता—एदिणा अज्जउत्तस्स दुव्वारदारुणारम्भेण दुःखसंखोएण परिमुसिआणिअदुक्खं किंपि पमुद्धं मे हिअअं । [एतेनार्यपुत्रस्य दुर्वारदारुणारम्भेण दुःखसंक्षोभेण परिमुषितनिजदुःखं किमपि प्रमुग्धं मे हृदयम् ।]

वासन्ती—(स्वगतम् ।) कष्टमभ्यापन्नो देवः । तदन्यतः क्षिपामि तावत् । (प्रकाशम् ।) चिरपरिचितानिदानीं जनस्थानभागानवलोकनेन मानयतु देवः ।

रामः—एवमस्तु । (इत्युत्थाय परिक्रामति ।)

सीता—संदीवण जेव्व दुक्खस्स पिअसहाए विणोदणोवाओत्ति तक्केमि । (संदीपन एव दुःखस्य प्रियसख्या विनोदनोपाय इति तर्कयामि ।]

वासन्ती—(सकरुणम् ।) देव देव

अस्मिन्नेव लतागृहे त्वमभवस्तन्मार्गदत्तेक्षणः
सा हंसैः कृतकौतुका चिरमभूद्गोदावरीसैकते ।
आयान्त्या परिदूर्मनायितमिव त्वां वीक्ष्य बद्धस्तया
कातर्यादरविन्दकुड्मलनिभो मुग्धः प्रणामाञ्जलिः ॥३७॥

Rama—O Vasanti!

Have I not borne in my heart a pointed shaft of grief, piercing the vitals, like a red-hot javelin thrust deep into my heart, like a wound caused by a venomous bite. (35)

Sita—How unlucky am I that I should be a cause of trouble to my lord once more?

Rama—Though I have controlled my heart so firmly at the sight of those various objects, that were once dear and familiar to me, I experience a sensation that is over-powering.

Since.

Every effort, however strenuous, I make to check the outburst of the emotion of grief that knows no bounds, is defeated and some indescribable passion overwhelms me and spreads like a volume of water rushing with irrisistible velocity, breaking through a dam of sand. (36)

Sita—This outburst of grief in my lord, the grief so violent in its inception and so difficult to check, makes me forget my own and bewilders me.

Vasanti—(To herself) My lord is greatly distracted. I will make a diversion. (Aloud) Let my lord honour these parts of Janasthan, long familiar to him, by looking at them.

Rama—As you please. (With these words he rises and walks about).

Sita—I am afraid, the attempts, that my dear friend makes, to relieve his pain are likeiy to inflame it.

Vasanti—(Feelingly) Sir, O Sir,

It was here in this very bower of creepers that you eagerly watched her coming while she stayed long on the sands of Godavari, playing with swans. It was here that when she returned and observed that you were a little distracted that she timidly folded her hands which looked like a bud of lotus. (37)

सीता—दालुणासि वासान्ति दालुणासि । जा एदोहिं हिअअमम्मगूढसल्ल-संघट्टणेहिं पुणो पुणोवि मं मन्दभाइणिं अज्जउत्तं अ संदावेसि । [दारुणासि वासन्ति दारुणासि । या एतैर्हृदयमर्मगूढशल्यसंघट्टनैः पुनःपुनरपि मां मन्द भागिनीमार्यपुत्रं च सन्तापयासि ।]

राम—अयि चाण्डि जानकि इतस्ततो दृश्यस्य इव नानुकम्पसे ।

हा हा देवि स्फुटति हृदयं ध्वंसते देहबन्धः
शून्यं मन्ये जगदविरलज्वालमन्तर्ज्वलामि ।
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा
विष्वङ्मोहः स्थगयति कथं मन्दभाग्यः करोमि ॥ ३८ ॥

(इति मूर्च्छति)

सीता—हद्धी हद्धी पुणोवि पमूढो अज्जउत्तो । (हा धिक् हा धिक् पुनरपि प्रमूढ आर्यपुत्रः ।

वासन्ती—देव समाश्वसिहि समाश्वसिहि ।

सीता—अज्जउत्त मं मन्दभाइणिं उद्दिसिअ सअलजीवलोअमङ्गलाधारस्स दे वारंवारं संसइदजीविअदालुणो दसापरिणामो त्ति हा दहम्हि । (इति मूर्च्छति ।) [आर्यपुत्र मां मन्दभागिनीमुद्दिश्य सकलजीवलोकमङ्गलाधारस्य ते वारंवारं संशयितजीवितदारुणो दशापरिणाम इति हा हतास्मि ।]

तमसा—वत्से समाश्वासिहि समाश्वसिहि । पुनस्त्वत्पाणिस्पर्श एव सञ्जीवनोपायो रामभद्रस्य ।

वासन्ती—कथमद्यापि नोच्छवसिति । हा प्रियसखि सीते क्वासि सम्भावयात्मनो जीवितेश्वरम् ।

(सीता ससंभ्रममुपसृत्य हृदि ललाटे च स्पृशति ।)

वासन्ती—दिष्ट्या प्रत्यापन्नचेतनो रामभद्रः ।

रामः—
आलिम्पन्नमृतमयैरिव प्रलेपै-
रन्तर्वा बहिरपि वा शरीरधातून् ।
संस्पर्शः पुनरपि जीवयन्नकस्मा-
दानन्दादपरमिवादधाति मोहम् ॥ ३९ ॥

(आनन्दनिमीलिताक्ष एव) सखि वासन्ति दिष्ट्या वर्धसे ।

वासन्ती—देव कथमिव ।

रामः—सखि किमन्यत् । पुनः प्राप्ता जानकी ।

वासन्ती—अयि देव रामभद्र क्व सा ।

Sita—How cruel, Vasanti! How cruel!

You simply pain my wretched self and my noble lord over and over again by your shaking (as it were) the shaft of grief rooted deep in the vitals of the heart.

Rama—O, relentless Janaki. I feel as if I see you here, I see you there. But thou wilst not take compassion on me.

> Alas! Alas! My queen, my heart bursts; the frame of my body is disjointed; the world to me is an empty void; inwardly I am burning incessantly; my heart sinks within me helplessly and I feel as if I am engulfed in unfathomable darkness; (a kind of) infatuatian paralyses me completely; wretched as I feel myself I scarcely know how to act. (Faints). (38)

Sita—Alas! Alas! My lord has fainted again.

Vasanti—My lord! Take comtort; take comfort.

Sita—My lord, often and often are you subjected to a condition of mind in which your very life is in danger, your life which is the support of the welfare of the whole world. (faints again).

Tamasa—Child, take heart, take heart. The touch of your hand alone is the remedy to revive dear Rama.

Vasanti—How now! He does not recover yet! Ah! Dear Sita! Where art thou? Revive the lord of your life.

(Sita hurriedly approaches Rama and touches him on the heart and forehead).

Vasanti—How glad! Dear Rama has recovered.

Rama—

> This touch, all of a sudden, applying (as it were) some ambrosial ointment to tbe constituants of my body, within and without, revives me and through joy induces a kind of stuper. Friend Vasanti, thou art fortunate.

Vasanti—How? My lord,

Rama—Friend, what else? Janaki has been restored.

Vasanti—Oh, my lord! Where is she?

रामः–(स्पर्शसुखमभिनीय ।) पश्य नन्वियं पुरत एव ।

वासन्ती–अयि देव किमिति मर्मच्छेददारुणैरेभिः प्रलापैः प्रियसखीदुःख-दग्धामपि मां पुनर्मन्दभाग्यां दहसि ।

सीता–ओसरिदुं इच्छम्मि । एसो उण चिरसब्भावसोम्मसीदलेण अज्जउत्त-प्फंसेण दीहदारुणं वि झत्ति संदावं हरन्तेण वज्जलेवोवणिवद्धोविअ सिज्जन्त णीसहविवल्हत्थो मेअणसीलो अवसो विअ मे हत्थो । [अपसर्तुमिच्छामि । एष पुनः चिरसद्भावसौम्यशीतलेन आर्यपुत्रस्पर्शेन दीर्घदारुणमपि झटिति सन्तापं हरता वज्रलेपोपनिबद्ध इव स्विद्यन्निःसहविपर्यस्तो वेपनशीलोऽवश इव मे हस्तः ।]

रामः–सखि कुतः प्रलापाः ।

गृहीतो यः पूर्वं परिणयविधौ कङ्कणधरः
सुधासूतेः पादैरमृतशिशिरैर्यः परिचितः ।

सीता–अज्जउत्त सो जेव्व दाणिं सि तुमं । [आर्यपुत्र स एवेदानीमसि त्वम् ।]

रामः–स एवायं तस्यास्तुहिनानिकरौपम्यसुभगो
मया लब्धः पाणिर्ललितलवलीकन्दलनिभः ॥ ४० ॥

(इति गृह्णाति !)

सीताः—हद्धी हद्धी । अज्जउत्तप्फंसमोहिदाए पमादो क्खु मे संवुत्तो । [हा धिक् हा धिक् । आर्यपुत्रस्पर्शमोहितायाः प्रमादः खलु मे संवृत्तः ।]

रामः—सखि वासन्ति आनन्दनिमीलितेन्द्रियः साध्वसेन परवानस्मि तत्त्वं तावदेनां धारय ।

वासन्तीः—कष्टमुन्माद एव ।

(सीता ससंभ्रमं हस्तमाक्षिप्यापसर्पति ।)

रामः—हा धिक् प्रमादः ।

करपल्लवः स तस्याः सहसैव जडो जडात्परिभ्रष्टः ।
परिकम्पिनः प्रकम्पी करान्मम स्विद्यतः स्विद्यन् ॥४१॥

सीता—हद्धी हद्धी । अज्जवि अणवत्थिदत्थिमिदमूढघुण्णन्तणअणो ण पज्जवत्थावेदि अत्ताणअं । [हा धिक् हा धिक् । अद्याप्यनवस्थितस्तिमितमूढ-घूर्णन्नयनो न पर्यवस्थापयत्यात्मानम् ।]

Rama—(Jesticulates the plesasure of her touch. See, she is just in front.

Vasanti—My lord, how do you dare burn me with these words, these terrible ravings that pierce the vitals. I am already scorched by the grief for my dear friend, unfortunate as I am.

Sita—I wish to withdraw (my hand) but it is, as it were fastened with adamantine cement; it is perspiring; it has become languid and is utterly ·powerless on account of the touch of my noble lord, which is cool and refreshing owing to abiding love, and has quickly assuaged my long and terrible sorrow.

Rama—Friend, how can it be a raving ?

This is that hand, with the wedding bracelets on, which, long ago was held by me at the marriage care-mony, the hand which was familiar to me by its ·cool and necterine touch. (40)

sita—My lord! thou art the same now.

Rama—That very same hand, beautiful like snowflakes and tender like a lavali shoot, has again been obtained by me (with these words he seizes it.)

sita—Alas ! Alas ! Charmed by the touch of my lord I have committed a blunder.

Rama–Friend Vasanti, with my senses paralysed through joy I have lost control over myself. You please take·hold of her.

Vasanti—Alas ! This is nothing but delirium.

(Sita quickly snatches away her hand and withdraws.)

Rama—Alas ! Alas ! What a blunder ?

That sprout–like (soft) hand benumbed, perspiring and trembling, has suddenly slipped away from mine which also is benumbed, moist and trembling. (41)

sita—Alas ! Alas ! With eyes now restless now still, at one time fixed, at another rolling, he is not yet able to compose himself.

तमसा—(सस्नेहकौतुकस्मितं निर्वर्ण्य ।

सस्वेदरोमाञ्चितकम्पिताङ्गी
जाता प्रियस्पर्शसुखेन वत्सा ।
मरुन्नवाम्भःप्रविधूतसिक्ता
कदम्बयष्टिः स्फुटकोरकेव ॥४२॥

सीता—(स्वागतम् ।) अम्महे अवसेन एदेण अत्ताणएण लज्जाविदम्हि भअवदीए तमसाए । किं त्ति किल एसा मण्णिस्सदि एसो परिच्चाओ एसो अहिसङ्गो त्ति । [अम्हहे अवशेनैतेनात्मना लज्जापितास्मि भगवत्या तमसया । किमिति किलैषा मंस्यत एष परित्याग एषोऽभिषङ्ग इति ।]

रामः—(सर्वतोऽवलोक्य ।) हा कथं नास्त्येव । नन्वकरुणे वैदेहि ।

सीता—सच्चं अकरुणह्मि जा एव्वंविहं तुमं पेक्खन्दी जीवेमि जेव्व । [सत्यमकरुणास्मि यैवंविधं त्वां प्रेक्षमाणा जीवाम्येव ।]

रामः—क्वासि देवि प्रसीद । न मामेवंविधं परित्यक्तुमर्हसि ।

सीता—अयि अज्जउत्त विप्पदीवं विअ एदं । [अयि आर्यपुत्र विप्रतीपमिवैतत् ।]

वासन्ती—देव प्रसीद प्रसीद । स्वेनैव लोकोत्तरेण धैर्येण संस्तम्भयातिभूमिं गतमात्मानम् । कुतोऽत्र मे प्रियसखी ।

रामः—व्यक्तं नास्त्येव कथमन्यथा वासन्त्यपि तां न पश्येत् । अपि खलु स्वप्न एष स्यात् । न चास्मि सुप्तः। कुतो रामस्य निद्रा । सर्वथा स एवैष भगवाननेकवारपरिकल्पनानिर्मितो विप्रलम्भः पुनः पुनरनुबध्नाति माम् ।

सीता—मए जेव्व दारुणाए विप्पलद्धो अज्जउत्तो । [मयैव दारुणया विप्रलब्ध आर्यपुत्रः ।]

वासन्ती—देव पश्य पश्य !

पौलस्त्यस्य जटायुषा विघटितः कार्ष्णायसोऽयं रथ-
स्ते चैते पुरतः पिशाचवदनाः कङ्कालशेषाः खराः ।
खड्गच्छिन्नजटायुपक्षतिरितः सीतां चलन्तीं वह-
न्नन्तर्व्याप्तविद्युदम्बुद इव द्यामभ्युदस्थादरिः ॥ ४३ ॥

सीता—(सभयम्) अज्जउत्त तादो वावादीअदि अहं वि अवहरिज्जामि । ता परित्ताहि । [आर्यपुत्र तातो व्यापाद्यते अहमप्यपह्रिये । तस्मात्परित्रायस्व ।]

(Looking at Sita with affection, admiration and smile)
With her body persrpiing, trembling, and the hair standing on end through joy, at the touch of her husband, my darling looks like the branch of a Kadamb tree shaken by the wind, washed by recent showers and with buds just appearing. (42)

Sita—(To herself). With, all control over myself lost, I feel ashamed in the presence of revered Tamasa. What indeed would she think of this affection and this repudiation ?

Rama—(Looking all round) What ! She is not here. Oh cruel Sita !

Sita—Indeed I am cruel, I who see thee in this condition and I yet live.

Rama—Oh queen ! Where art thou ? Be pleased. Thou oughtest not abandon me in my present condition.

Sita—My lord this is contrary to truth.

Vasanti—My lord, be calm. Your condition is very bad. Exert your control. Your own courage, which you possess in an uncommon degree, ought to help you. Whence could my dear friend be here ?

Rama—It is evident that she is not here; how could even Vasanti not see her ? I wonder whether it can be a dream. But then I was not asleep. How indeed could Rama sleep ? Undoubtedly this is a powerful delusion, the creation of my own imagination repeatedly indulged in, which haunts me over and over again.

Sita—It is I, a cruel woman, that has deluded my noble lord.

Vasanti—My lord see ! Here is Ravana's steel car smashed by Jatayu; here in front are those demon-faced donkeys reduced to skeletons; it was here that the enemy with his sword cut off the wings of Jatayu and rose high up in the sky carrying trembling Janaki like a cloud charged with lightening. (43)

Sita—(in terror) my noble lord ! Father Jatayu is being slain and I am being carried off. Help. O help.

रामः—(सावेगमुत्थाय) आः पाप तातप्राणसीतापहारिन् क्व यासि ।

वासन्ती—अयि देव राक्षसकुलप्रलयधूमकेतो किमद्यापि ते मन्युविषयः ।

सीता—अम्मो अहं वि उब्भन्तम्हि । [अहमप्युद्भ्रांतास्मि ।]

रामः—अन्य एवायमधुना विपर्ययो वर्तते ।

उपायानां भावादविरतविनोदव्यतिकरै-
र्विमर्दैर्वीराणां जगति जनितात्यद्भुतरसः ।
वियोगो मुग्धाक्ष्याः स खलु रिपुघातावधिरभूत्
कथं तूष्णीं सह्यो निरवधिरयं त्वप्रतिविधः ॥ ४४ ॥

सीता—णिरवधित्ति हा हदम्हि मन्दभाइणी । [निरवधिरिति हा हतास्मि मन्दभागिनी ।]

रामः—हा कष्टम् ।

व्यर्थं यत्र कपीन्द्रसख्यमपि मे वीर्यं हरीणां वृथा
प्रज्ञा जाम्बवतोपि यत्र न गतिः पुत्रस्य वायोरपि ।
मार्गं यत्र न विश्वकर्मतनयः कर्तुं नलोऽपि क्षमः
सौमित्रेरपि पत्रिणामविषये तत्र प्रिये क्वासि मे ॥ ४५ ॥

सीता—बहुमण्णाविदम्हि तं पुव्वविरहं । [बहुमानितास्मि तं पूर्वविरहम् ।]

रामः—सखि वासन्ति दुःखायैव सुहृदामिदानीं रामस्य दर्शनम् । कियच्चिरं त्वां रोदयिष्यामि । [तदनुजानीहि मां गमनाय ।]

सीता—(सोद्वेगमोहं तमसामाश्लिष्य) भअवदि तमसे गच्छदि दाणिं अज्जउत्तो । (इति मूर्च्छति) [भगवति तमसे गच्छतीदानींमार्यपुत्रः ।]

तमसा—वत्से समाश्वसिहि समाश्वसिहि । नन्वावामायुष्मतोः कुशलवयो-र्वर्षवर्धनमङ्गलानि सम्पादयितुं भागीरथीपदान्तिकमेव गच्छावः ।

सीता—भअवदि पसीद । खणमेत्तं वि दाव दुल्लहदंसणं जणं पेक्खामि । [भगवति प्रसीद । क्षणमात्रमपि तावद्दुर्लभदर्शनं जनं प्रेक्षे ।]

रामः—अस्ति चेदानीमश्वमेधायसहधर्मचारिणी मे ।

सीता—(सोत्कम्पम्) अज्जउत्त का । [आर्यपुत्र का ।]

रामः—हिरण्मयी सीताप्रतिकृतिः ।

सीता—(सोच्छ्वासास्रम् ।) अज्जउत्तो दाणिं सि तुमं । अम्महे उक्खाणिदं दाणिं मे परिच्चाअलज्जासल्लं अज्जउत्तेण । [आर्यपुत्र इदानीमसि त्वम् । अहो उत्खातमिदानीं मे परित्यागलज्जाशल्यमार्यपुत्रेण ।]

रामः—तत्रापि तावद्बाष्पदिग्धं चक्षुर्विनोदयामि ।

Rama—(Rising excitedly). Ha ! Villain, that robs me of Sita, slaying Jatayu ! Where can you go ?

Vasanti—My lord, O the comet of distruction to the race of the demons. does the object of your wrath exist even now ?

Sita—Alas I am greatly distracted.

Rama—Quite strange is my present changed condition.

The former separation from the fair—eyed was marked by the existence of remedies, by encounters of warriors, which struck the world with astonishment; by incidents which provided endless amusement. It was to last only up-to the destruction of the enemy. But how can this unending and irremediable separation be borne in silence? (44)

Sita—That it is endless makes me (a wretched woman) dispair.

Rama—Oh misery !

What place holds thee my beloved ? A place which baffals my alliance with the lord of monkeys, where the prowess of the monkeys has no scope, where the wisdom of Jambavata is fruitless, a place inaccessible even to the son of the wind (Maruti), a place to which no road constructed by Nala, the son of Vishvakarma, can lead; a place beyond the reach of the arrows of Lakshmana? (45)

Sita—I feel greatly flattered with respect to the former separation, at the present moment.

Rama—Friend Vasanti ! The company of Rama is only painful to his friends. How long should I be the cause to make you weep ? Permit me to go.

Sita—(With emotion and bewilderment embraces Tamasa.) Revered Tamasa, my lord is now leaving. (Faints).

Tamasa—Dear child. take courage, take courage. We too have to go to the feet of the river Bhagirathi to perform the auspicious ceremony of the birth-day rites of the longlived Kusha and Lava.

Sita—Revered lady, be pleased. Let me behold, though for a moment, the person whose sight it is not easy to obtain.

Rama—I have now a companion who can associate with me in the performance of the Ashvamedh.

Sita—(With excitement) Who, my noble lord ?

Rama—A golden image of Sita.

Sita—(Breathing a sigh of relief ; with tears.)

How noble, my lord ! My lord has now uprooted the dart of shame arising from repudiation.

Rama—Let me now comfort my tearful eyes by looking at that

सीता—धण्णा सा जा एव्वं अज्जउत्तेण बहुमण्णीअदि जा अ अज्जउत्तं विणोदअन्दी आसाणिबन्धणं जादा जीअलोअस्स । [धन्या सा यैवमार्यपुत्रेण बहु मन्यते या चार्यपुत्रं विनोदयन्त्याशानिबन्धनं जाता जीवलोकस्य ।]

तमसा—(सस्मितस्नेहास्रं परिष्वज्य) अयि वत्से एवमात्मा स्तूयते ।

सीता—(सलज्जमधोमुखी स्वगतम्) परिहासिदह्मि भअवदीए । [परिहसितास्मि भगवत्या ।]

वासन्ती—महानयं व्यतिकरोऽस्माकं प्रसादः । गमनं प्रति यथा कार्यहानिर्न भवति तथा कार्यम् ।

सीता—पडिऊला दाणिं मे वासन्दी संवुत्ता । [प्रतिकूलेदानीं मे वासन्ति संवृत्ता ।]

तमसा—वत्से एहि गच्छावः ।

सीता—(सकष्टम्) एव्वं करेह्म । [एवं कुर्वः ।]

तमसा—कथं वा गम्यते । यस्यास्तव

प्रत्युप्तस्येव दयिते तृष्णादीर्घस्य चक्षुषः ।
मर्मच्छेदोपमैर्यत्नैः संनिकर्षो निरुध्यते ॥ ४६ ॥

सीता—णमो णमो अपुव्वपुण्णजणिददंसणाणं अज्जउत्तचलणकमलाणं । [नमो नमोऽपूर्वपुण्यजनितदर्शनाभ्यामार्यपुत्रचरणकमलाभ्याम्] । (इति मूर्च्छति)

तमसा—वत्से समाश्वसिहि समाश्वसिहि ।

सीता—(समाश्वस्य ।) किअच्चिरं वा मेहन्तरेण पुण्णिमाचन्दस्स दंसणं । [कियच्चिरं वा मेघान्तरेण पूर्णिमाचन्द्रस्य दर्शनम् !]

तमसा—अहो संविधानकम् ।

एको रसः करुण एव निमित्तभेदा-
द्भिन्नः पृथक्पृथगिवाश्रयते विवर्तान् ।
आवर्तबुदबुदतरङ्गमयान्विकारा-
नम्भो यथा सलिलमेव हि तत्समस्तम् ॥ ४७ ॥

Sita—Blessed is she that is highly esteemed by my noble lord; who pleases my lord and is at once the hope and the support of the world.

Tamasa—(embraces her with affectionate tears.)

Oh my child, speaking thus thou but praisest thyself.

Sita—(With her head bent bashfully, to herself.)

I am laughed at by the revered Tamasa.

Vasanti—This meeting is a great favour. As for your departure, act in such a way as to prevent any neglect of duty.

Sita—Vasanti is not now favourably disposed towards me.
Tamasa—My child, come, we must go.
Sita—(Sorrowfully) Let us do so.
Tamasa—But how canst thou go ?

The contact of thy eye (sight) which is fixed on thy beloved, which is wide open through longing, can be broken only with heart-rending efforts. (46)

Sita—I bow to the lotus-like feet of my lord, over and over again; only extraordinary merit can procure the sight of them. (She faints).

Tamasa—Child take heart, take heart.

Sita—(Recovering) How long can one expect to hehold the full moon through an opening in the clouds ?

Tamasa—How wonderful is the chain of events !

It is one and the same sentiment of pathos; only it assumes various forms owing to the difference in the exciting cause; just as water takes the forms of eddies bubbles and waves and yet it is water all the same. (47).

रामः—अयि विमानराज इत इतः।

(सर्वे उत्तिष्ठन्ति)

तमसावासन्त्यौ—(सीतारामौ प्रति ।)

अवनिरमरासिन्धुः सार्धमस्मद्विधाभिः
स च कुलपतिराद्यश्छन्दसां यः प्रयोक्ता।
स च मुनिरनुयातारुन्धतीको वसिष्ठ-
स्त्वयि वितरतु भद्रं भूयसे मङ्गलाय॥ ४८ ॥

(इति निष्क्रान्ताः सर्वे ।)

॥ तृतीयोऽङ्कः ॥

Rama—O best of balloons, come here.

(All rise)

Tamasa and Vasanti (To Sita and and Rema respectively)- May the earth, the river of gods, together with divinities like ourselves, the revered preceptor of your family, the originator of the metrical form, and the sage Vasishtha accompanied by Arundhati, bestow upon you blessings for your future welfare.

(Exeunt all)

[**End of the Third Act.**]

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशतस्तापसौ ।)

एकः—सौधातके दृश्यतामद्य भूयिष्ठसन्निधापितातिथिजनस्य समधिकारम्भरमणयिता भगवतो वाल्मीकेराश्रमपदस्य । तथाहि ।

नीवारौदनमण्डमुष्णमधुरं सद्यःप्रसूताप्रिया-
पीतादभ्यधिकं तपोवनमृगः पर्याप्तमाचामति ।
गन्धेन स्फुरता मनागनुसृतो भक्तस्य सर्पिष्मतः
कर्कन्धूफलमिश्रशाकपचनामोदः परिस्तीर्यते ॥ १ ॥

सौधातकिः—साअदं अणेअपिआराणं जिण्णकुच्छाणं अणज्झाअकालणाणं । [स्वागतमनेकप्रकाराणां जीर्णकूर्चानामनध्यायकारणानाम् ।]

प्रथमः—(विहस्य ।) अपूर्वः कोऽपि ते बहुमानहेतुर्गुरुषु सौधातके ।

सौधातकिः—भो दण्डाअण किंणामहेओ एसो महन्तस्स ठविरसत्थस्स धुरंधरो अज्ज अदिही आअदो । [भो दाण्डायन किंनामधेय एष महतः स्थविरसार्थस्य धुरन्धरोऽद्यातिथिरागतः ।]

दाण्डायनः—धिक्प्रहसनम् । नन्वयमृष्यशृङ्गाश्रमादरुन्धतीपुरस्कृतान् महाराजदशरथस्य दारानधिष्ठाय भगवान्वसिष्ठः प्राप्तः । तत्किमेवं प्रलपसि ।

सौधातकिः—हुं वसिट्ठो । [हुं वसिष्ठः ।]

दाण्डायनः—अथ किम् ।

सौधातकिः—मए उण जाणिदं वग्घो वा विओ वा एसोत्ति । [मया पुनर्ज्ञातं व्याघ्रो वा वृको वैष इति ।]

दाण्डायनः—आः किमुक्तं भवति ।

सौधातकिः—जेण परावाडिदेण जेव्व सा वराई कविला कल्लाणी मडमडाइआ । [येन परापतितेनैव सा वराकी कपिला कल्याणी मडमडायिता ।]

दाण्डायनः—समांसो मधुपर्क इत्याम्नायं बहुमन्यमानाः श्रोत्रियायाभ्यागताय वत्सतरीं महोक्षं वा महाजं वा निर्वपन्ति गृहमेधिनः । तं हि धर्मं धर्मसूत्रकाराः समामनन्ति ।

ACT IV.

The First—Saudhataki just see how delightful is the appearance of the hermitage of the revered Valmiki, today; this is due to the elaborate preparations made for the guests that have assembled here in large numbers. For,

> This deer of the hermitage drinks to its fill the warm and sweet watery portion of the boiled Nivar corn, which is left over after its recently delivered, mate, had her meal. The flavour of the vegetables mixed with jujube berries, as they are being cooked, has spread all over; this flavour is again slightly mixed up with the strong smell of rice cooked with ghee. (1)

Saudhataki—Welcome to these grey-beards of various descriptions; they have been the cause of a holiday.

The First—(Laughing) Your reasons for your regard for the elders are novel indeed!

Saudhataki—Ho! Dandhayan! What's the name of this guest that heads the big caravan of old folk?

Dandayan—Enough of your jokes. It is revered Vasishtha who has arrived to day from the hermitage of Rshyasrnga and is accompanied by the queens of His Majesty king Dasratha, with Arundhati at their head. Why do you prattle like this?

Saudhataki—Ah! Vasishtha?

Dandayan—Certainly.

Saudhataki—I however thought that it was some tiger or a wolf.

Dandayan—What do you mean?

Saudhataki—Why, the moment he arrived he devoured that poor tawny calf.

Dandayan—Out of respect for the holy text that "Madhuparka should be accompanied with a dish of flesh," householders offer a heifer, a big bull or a goat to a learned brahmin coming as a guest, and the writers of law enjoin this as a duty.

सौधातकिः—भो णिगिहीदोसि । [भो निगृहीतोऽसि ।]

दाण्डायनः—कथमिव ।

सौधातकिः—जेण आअदेसु वसिट्ठमिस्सेसु वच्छदरी विससिदा । अज्ज जेव्व पच्चाअदस्स राएसिणो जणअस्स भअवदा वम्मीइणा दहिमहूहिं जेव्व णिव्वत्तिदो महुवक्को । वच्छतरी उण विसज्जिदा । [येनागतेषु वसिष्ठमिश्रेषु वत्सतरी विशासिता । अद्यैव प्रत्यागतस्य राजर्षेर्जनकस्य भगवता वाल्मीकिना दधिमधुभ्यामेव निर्वर्तितो मधुपर्कः । वत्सतरी पुनर्विसर्जिता ।]

दाण्डायनः—अनिवृत्तमांसानामेवं कल्पमृषयो मन्यन्ते । निवृत्तमांसस्तु तत्रभवान् जनकः ।

सौधातकिः—किंणिमित्तं । [किंनिमित्तम्]

दाण्डायनः—स तदैव देव्याः सीतायास्तादृशं दैवदुर्विपाकमुपश्रुत्य वैखानसः संवृत्तः । तथास्य कतिपये संवत्सराश्चन्द्रद्वीपतपोवने तपस्तप्यमानस्य ।

सौधातकिः—तदो किंत्ति आअदो । [ततः किमित्यागतः ।]

दाण्डायनः—चिरन्तनप्रियसुहृदं भगवन्तं प्राचेतसं द्रष्टुम् ।

सौधातकिः—अवि अज्ज संबन्धिणीहिं समं संवुत्तं से दंसणं ण वेत्ति । [अप्यद्य सम्बन्धिनीभिः समं संवृत्तमस्य दर्शनं न वेति ।]

दाण्डायनः—संप्रत्येव भगवता वसिष्ठेन देव्याः कौसल्यायाः सकाशं भगवत्यरुन्धती प्रहिता यत्स्वयमुपेत्य वैदेहो द्रष्टव्य इति ।

सौधातकिः—जह एदे ठविरा परप्परं मिलिदा तह अह्मे वि वडुहिं सह मिलिअ अणज्झाअमहुस्सवं खेलन्तो मणेम्ह । अह कुत्थ सो जणओ । (इति परिक्रामतः ।) [यथैते स्थविराः परस्परं मिलितास्तथावामपि बटुभिः सह मिलित्वानध्यायमहोत्सवं खेलन्तो मानयावः । अथ क्व स जनकः ।]

दाण्डायनः—तथायं ब्रह्मवादी पुराणराजर्षिर्जनकः प्राचेतसवसिष्ठावुपास्य संप्रत्याश्रमस्य बहिर्वृक्षमूलमधितिष्ठति । य एषः

हृदि नित्यानुषक्तेन सीताशोकेन तप्यते ।
अन्तःप्रसृप्तदहनो जरन्निव वनस्पतिः ॥ २ ॥

(इति निष्क्रान्तौ ।)

मिश्रविष्कम्भः ।

Saudhataki—O you are caught.

Dandayan—How so ?

Saudhataki—For, when the revered Vasishtha arrived, a heifer was slaughtered. But today when the royal sage Janak came, the revered Valmiki offered the Madhuparka with simple curds and honey, while he let off the heifer.

Dandayan—The sages enjoin this mode of reception only in the case of those who have not renounced meat; but revered Jenaka has abstained from flesh.

Saudhataki—For what reason?

Dandayan—The moment he heard of the sad calamity that befell Sita he took to the life of an anchorite and it is some years since he has been practising religious austerities in the penance grove of Chandradwipa.

Saudhataki—Why then does he come here ?

Dandayan—To meet his old friend revered Valmiki.

Saudhataki—Has he then had an interview to-day with his relations ?

Dandayan—It was only just now that the venerable Vasishtha sent revered Arundhati to Kausalya to say "Thou must come in person and see the King of Videhas."

Saudhataki—Just as these old people have met together, let us meet aud celebrate this holiday in play. Where then is Janaka ? (They walk about).

Dan—Here is the old royal sage Janaka, the expounder of Brahma. He is sitting at the bottom of a tree outside the hermitage, after paying his respects to Valmiki and Vasishtha.

He is incessently tormented with grief for Sita,
like a tree, with fire, lurking within.

(Exeunt).

(End of mixed Vashkambhaka.)

[ततः प्रविशति जनकः ।]

जनकः—अपत्ये यत्तादृद्दुरितमभवत्तेन महता
विषक्तस्तीव्रेण व्रणितहृदयेन व्यथयता ।
पटुर्धारावाही नव इव चिरेणापि हि न मे
निकृन्तन्मर्माणि क्रकच इव मन्युर्विरमति ॥ ३ ॥

कष्टं एवं नाम जरया दुःखेन च दुरासदेन भूयः पराकसान्तपनप्रभृतिभि-स्तपोभिरात्तरसधातुरनवष्टम्भो नाद्यापि मम दग्धदेहः पतति । अन्धतामिस्रा ह्यसूर्या नाम ते लोकास्तेभ्यः प्रतिविधीयन्ते य आत्मघातिन इत्येवमृषयो मन्यन्ते । अनेकसंवत्सरातिक्रमेऽपि प्रतिक्षणपरिभावनास्पष्टनिर्भासः प्रत्यग्र इव न मे दारुणो दुःखसंवेगः प्रशाम्यति । अयि मातर्देवयजनसम्भवे सीते ईदृशस्ते निर्माणभागः परिणतो येन लज्जया स्वच्छन्दमाक्रन्दितुमपि न शक्यते । हा पुत्रि भगवति वसुन्धरे सत्यमतिदृढासि ।

अनियतरुदितस्मितं विराज-
त्कतिपयकोमलदन्तकुड्मलाग्रम् ।
वदनकमलकं शिशोः स्मरामि
स्खलदसमञ्जसमञ्जु जल्पितं ते ॥४॥

भवति वसुन्धरे सत्यमति दृढासि ।

त्वं वह्निर्मुनयो वसिष्ठगृहिणी गङ्गा च यस्या विदु-
र्माहात्म्यं यदि वा रघोः कुलगुरुर्देवः स्वयं भास्करः ।
विद्यां वागिव यामसूत भवती तद्वत्तु या दैवतं
तस्यास्त्वद्दुहितुस्तथा विशसनं किं दारुणेऽमृष्यथाः ॥५॥

(नेपथ्ये) इत इतो भगवतीमहादेव्यौ ।

जनकः—(दृष्ट्वा) अये गृष्टिनोपदिश्यमानमार्गा भगवत्यरुन्धती । (उत्थाय) कां पुनर्महादेवीत्याह । (निरूप्य) हा हा कथमियं महाराज-दशरथस्य धर्मदाराः प्रियसखी मे कौसल्या । क एतत्प्रत्येति सैवेयमिति ।

आसीदियं दशरथस्य गृहे यथा श्रीः
श्रीरेव वा किमुपमानपदेन सैषा ।
कष्टं बतान्यदिव दैववशेन जाता
दुःखात्मकं किमपि भूतमहो विपाकः ॥ ६ ॥

Janaka—

My grief, caused by the great calamity befallen on my child,–the grief which has wounded my heart, is severe and continuous—does not cease even after such a long time, is, as it were fresh, and cuts my vitals as if with a saw. (3)

How hard is fate! My wretched body, its essential elements dried up by age, by overpowering grief and by the practising of penances such as Parak, Shantapana and others does not fall off though its supports are thus removed.

The regions of darkness called Andhatamisra, where the sun never rises, are assigned to those who kill themselves, is the belief of the Rishis. The terrible agony, fresh even after so many years, its vivid presentation brought out by continual brooding, does not cease. O dear Sita, sprung from the sacrificial ground, such is the development of your life, that I cannot even weep freely through shame.

Alas! My child!

I do remember your lotus like face as a child; how beautiful it looked, with its smiles and tears appearing there without any cause; the face with its few tender bud like teeth, its sweet prattle faltering and meaningless. (4)

O revered Earth, you are very hard–hearted indeed.

How could thou, O cruel one, bear the destruction of thy daughter in that manner, thy daughter whose greatness is known to thyself, the fire, the sages, Vasishtha's wife and the Ganges, nay, even to the divine sun, the progenitor of Raghu's race. Thou thyself gavest birth to her who is no less than a goddess, as does the goddess of speech to learning. (4)

(Behind the curtain).

This way this way, worshipful lady and great queen.

Janaka—(Looking) Ha! The revered Arundhati; Grishti showing her the way! (rising up) But whom did he address as great queen? (observing). Ah! Ah! How is it? She is the devoted wife of the great King Dasaratha! Who could have believed that she is no other.

In the household of Dasaratha she was like a goddess of prosperity. But why this simile? She was the goddess of prosperity in person. Alas! By an adverse turn of fortune she is misery incarnate. Alas! What a consummation? (6)

य एव मे जनः पूर्वमासीन्मूर्तो महोत्सवः ।
क्षते क्षारमिवासह्यं जातं तस्यैव दर्शनम् ॥७॥

(ततः प्रविशत्यरुन्धती कौसल्या कञ्चुकी च ।)

अरुन्धती—ननु ब्रवीमि द्रष्टव्यः स्वयमुपेत्यैव वैदेह इत्येष वः कुलगुरोरादेशः । अत एव चाहं प्रेषिता । तत्कोऽयं पदे पदे महाननध्यवसायः ।

कञ्चुकी—देवि संस्तभ्यात्मानमनुरुध्यस्व भगवतो वसिष्ठस्यादेशमिति विज्ञापयामि ।

कौसल्या—ईरिसे काले मिहिलाहिवो मए दिट्ठव्वो त्ति समं जेव्व सव्वाइं दुक्खाइं समुब्भवन्ति । ता ण सक्कुणोमि उव्वट्टमाणमूलबन्धणं हिअअं पज्जवत्थावेदुम् । [ईदृशे काले मिथिलाधिपो मया द्रष्टव्य इति सममेव सर्वाणि दुःखानि समुद्भवन्ति । तन्न शक्नोम्युद्वर्तमानमूलबन्धनं हृदयं पर्यवस्थापयितुम् ।]

अरुन्धती—अत्र कः सन्देहः ।

सन्तानवाहीन्यपि मानुषाणां
दुःखानि सम्बन्धिवियोगजानि ।
दृष्टे जने प्रेयसि दुःसहानि
स्रोतःसहस्रैरिव संप्लवन्ते ॥८॥

कौसल्या—कहं णु खु वच्छाए वहूए एवं गदे तस्सा पिदुणो राएसिणो मे मुहं दंसइस्स । [कथं तु खलु वत्साया वध्वा एवं गते तस्याः पित्रे राजर्षये मे मुखं दर्शयामः ।]

अरुन्धती—एष वः श्लाघ्यसम्बन्धी जनकानां कुलोद्वहः ।
याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ ॥९॥

कौसल्या—एसो सो महाराअस्स हिअअणिव्विसेसो वच्छाए मे वहूए पिदा राएसी सीरद्धओ । हद्धी हद्धी सुमारिदह्मि अणिव्वेदरमणीए दिअसे । हा देव्व सव्वं तं णत्थि । [एष स महाराजस्य हृदयानिर्विशेषो वत्साया मे वध्वाः पिता राजर्षिः सीरध्वजः । हा धिक् हा धिक् स्मारितास्मि अनिर्वेदरमणीयान्दिवसान् । हा दैव सर्वं तन्नास्ति ।]

जनकः—(उपसृत्य) भगवत्यरुन्धति वैदेहः सीरध्वजोऽभिवादयते ।

The sight of the person who was to me a festival incarnate, has now become unbearable like salt on a wound. (7)

(Then enter Arundhati, Kausalya and Chamberlain).

Arundhati—I say, "The command of your family preceptor is that you must go in person and meet the king of the Videhas. For this very reason I have been sent here. Why then this hesitation at every step?"

Chamberlain—I beg of you, o queen, that you should control yourself and carry out the behest of the revered Vasishtha.

Kausalya—The thought of beholding the lord of Mithila at this juncture makes all my sorrows break forth once more. I cannot compose my heart; the very roots of my heart are being snapped.

Arundhati—What doubt can there be in it?

The grief of men caused by separation from relations, though its flow be continuous, becomes unbearable and bursts forth in a thousand streams at the sight of a dear person. (8)

Kausalya—How can I show my face to the royal sage, the father of my daughter-in-law, after what has happened to her?

Arundhati—Here is your worthy relation, the foremost of the house of Janaka, to whom the sage Yajnavalkya expounded the knowledge of the supreme being. (9)

Kausalya—Here is the royal saint Janaka, the father of my daughter-in-law, the second soul of the great king. Alas! Alas! I am put in mind of those delightful days that knew no dejection. O fate! All that is no more.

Janaka—(Approaching) Revered Arundhati, the ploughbannered Janaka of Videhas bows to you.

यया पूतंमन्यो निधिरपि पवित्रस्य महसः
पतिस्ते पूर्वेषामपि खलु गुरूणां गुरुतमः ।
त्रिलोकीमङ्गल्यामवनितललीनेन शिरसा
जगद्वन्द्यां देवीमुषसमिव वन्दे भगवतीम् ॥ १० ॥

अरुन्धती—अक्षरं ते ज्योतिः प्रकाशताम् । स त्वां पुनातु देवः परो रजसां य एष तपति ।

जनकः—आर्यं गृष्टे अप्यनामयमस्याः प्रजापालकस्य मातुः ।

कञ्चुकी—(स्वगतम्) निरवशेषमतिनिष्ठुरसुपालब्धाः स्मः । (प्रकाशम्) राजर्षे अनेनैव मन्युना चिरपरित्यक्तरामभद्रमुखचन्द्रदर्शनां नार्हसि दुःखयितुमतिदुःखितां देवीम् । रामभद्रस्यापि दैवदुर्योगः कोऽपि । यत्किल समन्ततः प्रवृत्तबीभत्साकिंवदन्तीकाः पौरजानपदा नाग्निशुद्धिमनल्पकाः प्रतियन्तीति दारुणमनुष्ठितं देवेन ।

जनकः—(सरोषम्) आः कोऽयमग्निर्नामास्मत्प्रसूतिपरिशोधने । कष्टमेवंवादिना जनेन रामभद्रपरिभूता अपि वयं पुनः परिभूयामहे ।

अरुन्धती—(निश्वस्य ।) एवमेतत् । अग्निरिति वत्सां प्रति परिलघून्यक्षराणि । सीतेत्येव पर्याप्तम् । हा वत्से

शिशुर्वा शिष्या वा यदसि मम तत्तिष्ठतु तथा
विशुद्धेरुत्कर्षस्त्वयि तु मम भक्तिं द्रढयति ।
शिशुत्वं स्त्रैणं वा भवतु ननु वन्द्यासि जगतां
गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः ॥११॥

कौसल्या—अहो उम्मीलन्ति वि अ वेअणाओ । [अहो उन्मीलन्तीव वेदनाः ।] (इति मूर्छति)

जनकः—हा कष्टं किमेतत् ।

अरुन्धती—राजर्षे किमन्यत् ।

स राजा तत्सौख्यं स च शिशुजनस्ते च दिवसाः
स्मृतावाविर्भूतं त्वयि सुहृदि दृष्टे तदखिलम् ।
विपाके घोरेऽस्मिन्नथ खलु विमूढा तव सखी
पुरंध्रीणां चित्तं कुसुमसुकुमारं हि भवति ॥१२॥

With my head touching the ground I bow to thee Revered Arundhati. Thy husband, himself a store-house of lustre, greatest even amongst the great sages of old, considers himself purified by thy contact. I bow to thee who art the cause of welfare to the three words; thee who deservest to be adored by the whole world. (10)

Arundhati—May the supreme light illuminate thy mind. May the god that transcends Rajas (the creative energy) purify thee.

Janaka—Gentle Ghrshti, is the mother of the protector of his subjects doing well?

Chamberlain—(To himself) We are cruelly and completely rebuked. (Aloud).

O royal sage, the grieved queen who has been greatly afflicted, and who out of this great grief has ceased for a long time to enjoy the sight of the moon-like face of Ramachandra. does not deserve to be pained by you. Verily dear Rama also has been under the influence of an evil turn of fortune. His Majesty committed that cruel act only because some disgusting scandal had spread every where and the citizens and the country people, mean as they were, would not beiieve. in the purification by fire.

Janaka—(Wrathfully). Ha! Who is this fire to purify my progeny. (Alas! Insulted by Rama as we are,we are again being insulted by persons who talk in this way.

Arundhati—(Sighing). So it is. The word fire in connection with my child sounds ill. The word "Sita" by itself is a a guarantee (for purity).

Alas! Child! Leaving aside the fact that you are young, you are my pupil; it is the height of purity in you that strengthens my regard towards you. Childhood or sex (infirmity) does not count; thou art worthy of being honoured by the world. An object of worship in the virtuous, is their virtue and not age or sex. (11)

Kausalya—Alas! My agonies increase as it were (She faints).

Janaka—Alas! This is unfortunate.

Arundhati—Royal sage, what else!

That king, that happiness, those youngsters, those days! All this, she was put in mind of at the sight of you, her friend; and then at this terrible development, your friend has fainted. The heart of ladies is as tender as a flower. (12)

जनकः—हन्त हन्त सर्वथा नृशंसोऽस्मि संवृत्तः। यश्चिरस्य दृष्टान्प्रिय सुहृदः प्रियदारान्न स्निग्धं पश्यामि।

स सम्बन्धी श्लाघ्यः प्रियसुहृदसौ तच्च हृदयं
स चानन्दः साक्षादपि च निखिलं जीवितफलम्।
शरीरं जीवो वा यदधिकमतोऽन्यात्प्रियतरं
महाराजः श्रीमान्किमिव मम नासीद्दशरथः ॥१३॥

कष्टमियमेव सा कौसल्या।

यदस्याः पत्युर्वा रहसि परमं दूषितमभू-
द्भूवं दम्पत्योः पृथगहमुपालम्भविषयः।
प्रसादे कोपे वा तदनु मदधीनो विधिरभू-
दलं वा तत्स्मृत्वा दहति यदवस्कन्द्य हृदयम् ॥१४॥

अरुन्धती—हा कष्टम्। अतिचिरनिरुद्धनिःश्वासनिष्यन्दं हृदयमस्याः

जनकः—हा प्रियसखि। (इति कमण्डलूदकेन सिञ्चति।)

कञ्चुकी—सुहृदिव प्रकटय्य सुखप्रदः

प्रथममेकरसामनुकूलताम्।
पुनरकाण्डविवर्तनदारुणो
विधिरहो विशिनष्टि मनोरुजम् ॥१५॥

कौसल्या—(आश्वस्य) हा वच्छे जाणइ कहिं सि। सुमरामि दे णव-विवाहलच्छीपरिग्गहेक्कमण्डनं पप्फुरन्तसुद्धविहसिदं मुद्धमुहपुण्डरीअं। आप्फुरन्तचन्दचन्दिआसुन्दरेहिं अङ्गेहिं पुणो वि मे जादे उज्जोएहि उच्छङ्गम। सव्वदा महाराओ भणादि। एसा रहुउलमहत्तराणं वहू अह्माणं दु जणअसुदा दुहिदेव्व। [हा वत्से जानकि कुत्रासि। स्मरामि ते नवविवाहलक्ष्मीपरिग्रहैकमण्डनं प्रस्फुरच्छुद्धविहसितं मुग्धमुखपुण्डरीकम्। आस्फुरच्चन्द्रचन्द्रिकासुन्दरैरङ्गैः पुनरपि मे जाते उद्द्योतयोत्सङ्गम्। सर्वदा महाराजो भणाति एषा रघुकुलमहत्तराणां वधूरस्माकं तु जनकसुता दुहितैव।]

कञ्चुकी—यथाह देवी।

पञ्चप्रसूतेरपि तस्य राज्ञः
प्रियो विशेषेण सुबाहुशत्रुः।
वधूचतुष्केऽपि यथैव शान्ता
प्रिया तनूजास्य तथैव सीता ॥१६॥

Janaka—Alas! Alas! I have been very cruel. I did not look kindly on the beloved wife of my dear friend even when seen after such a long time.

> What was he not to me, the illustrious and great King Dasharath? He was an inestimable connection; a dear friend; he was second soul; a joy incarnate, the reward of worldly existance; he was my body, my soul, or whatever could be higher and dearer than either. (13)

Alas! This is that very Kausalya.

> Whenever there was an occasion for any serious displeasure, even in secret, on the part of the wife or the husband, I was the person to whom they severally referred their complaints, and then their pacification or aggravation rested in my hands. But enough of these memories, overwhelming the heart; they consume it. (14)

Arundhati—Alas! Her heart has become motionless, her breath being suspended long.

Janaka—O dear friend! (He sprinkles water from his guord).

> **Kanchuki**—Fortune at first like a kindly-disposed friend having shown an entirely favourable attitude has suddenly taken a reverse turn and has intensified the auguish of the mind. (15)

Kausalya—O child Janaki, where art thou?

I do remember thy beautiful lotus-like face; thy face beautified by the recent marriage ceremony, the face with the pure smile playing on it. My child, brighten my lap once more with your limbs, lovely like the bright moon. The great king used always to say; "true that this is the daughter-in-law of the great ancestors of Raghus, but she is no less than a daughter to us."

Kanchuki—It is, as the queen says.

> Although the king had five children, the enemy of Subahu (Rama) was particularly dear to him, and out of his four daughters-in-law, Sita was as dear to him as his own daughter Shanta. (16)

जनकः—हा प्रियसख महाराज दशरथ एवमसि सर्वप्रकारहृदयङ्गमः। कथं विस्मर्यसे।

कन्यायाः किल पूजयन्ति पितरो जामातुराप्तं जनं
सम्बन्धे विपरीतमेव तदभूदाराधनं ते मयि।
त्वं कालेन तथाविधोऽप्यपहृतः सम्बन्धबीजं च त-
द्धोरेऽस्मिन्मम जीवलोकनरके पापस्य धिग्जीवितम् ॥१७॥

कौसल्या—जादे जाणइ किं करोमि। दिढवज्जलेवपडिबद्धणिच्चलं हद-जीविदं मं मन्दभाइणीं ण पडिच्चअदि। [जाते जानकि किं करोमि। दृढवज्र-लेपप्रतिबद्धनिश्चलं हतजीवितं मां मन्दभागिनीं न परित्यजति।]

अरुन्धती—आश्वासिहि राजपुत्रि बाष्पविश्रामोऽप्यन्तरे कर्तव्य एव। अन्यच्च किं न स्मरसि यदवोचदृष्यशृङ्गाश्रमे युष्माकं कुलगुरुर्भवितव्यं तथे-त्युपजातमेव किं तु कल्याणोदर्कं भविष्यतीति।

कौसल्या—कुदो अदिक्कन्दमणोरहाए मह एदं। [कुतोऽतिक्रान्तमनोर-थाया ममैतत्।]

अरुन्धती—तत्किं मन्यसे राजपुत्रि मृषोद्यं तदिति। न हीदं सुक्षत्रि-येऽन्यथा मन्तव्यम्। भवितव्यमेव तेन।

आविर्भूतज्योतिषां ब्राह्मणानां
ये व्याहारास्तेषु मा संशयोऽभूत्।
भद्रा ह्येषां वाचि लक्ष्मीर्निषिक्ता
नैते वाचं विप्लुतार्थां वदन्ति ॥ १८ ॥

(नेपथ्ये कलकलः। सर्वे आकर्णयन्ति।)

जनकः—अये अद्य खलु शिष्टानध्यायः इत्यस्खलितं खेलतां बटूनां कलकलः।

कौसल्या—सुलहसोक्खं दाव बालत्तणं होदि। (निरूप्य।) अम्महे एदाणं मज्झे को एसो रामभद्दस्स कोमारलच्छीसरिसेहिं सावट्ठम्भेहिं मुद्ध-ललिदेहिं अङ्गेहिं अम्हाणं लोअणाइं सीअलावेदि। [सुलभसौख्यं तावत् बा-लत्वं भवति। अहो एतेषां मध्ये क एष रामभद्रस्य कौमारलक्ष्मीसदृशैः साव-ष्टम्भैर्मुग्धललितैरङ्गैरस्माकं लोचनानि शीतलयति।]

Janaka—Oh my dear friend King Dasharath, thou art dear to me in every way; how can 1 forget thee.

> Traditionally parents of the girl honour the near relations of their son-in-law; in our connection this was reversed. Thou didst endeavour to please me. But death snatched thee away in that manner, and also Sita the cause of our connection. Fie upon this life of a sinner in this horrible hell of the world of mortals. (17)

Kausaiya—Child Janaki, what shall I do? This accursed life, clinging to me and fastened, as it were with adamant, does not leave me,

Arundhati—Have courage princess. Cessation of tears (at least) at intervals is a necessity; moreover don't you remember what your family preceptor said at the hermitage of Rishyashringa that what was destined to happen has happened; but that it would all end in good?

Kausalya—How can I expect such a thing, whose all hopes are past fulfilment.

Arundhati—Then what dost thou think, princess? Dost thou think that it was a false utterance? It is sure to take place. Good Kshattriya lady, don't take it otherwise.

> No doubt need be entertained with respect to the utterances of Brahmins to whom the supreme light is revealed; happy felicity waits upon their utterances. They never speak what is contrary to facts. (18)
> (A great noise behind the scenes. All listen)

Janaka—Oh! To day being a holiday in honour of (the arrival of) guests, it is the noise of boys engaged in unrestrained sport.

Kausalya—Chldhood is really the period when pleasure is easily obtained. (Observing) Ha! Who can this one be in their midst, who sooths my eyes with his limbs, firm, handsome and lovely, and which possess the grace of Ramabhadra? Arundhati— (With tears of joy, to herself). This is that secret which is no less than nector to my ears communicated to me by Bhagirathi, but I do not know which of the two is Kusha and which Lava? (aloud)

अरुन्धती—(अपवार्य सहर्षबाष्पम् ।) इदं नाम तद्भागीरथीनिवेदित-रहस्यकर्णामृतम् । न त्वेवं विद्मः कतरोऽयमायुष्मतोः कुशलवयोरिति । (प्रकाशम् ।)

कुवलयदलस्निग्धश्यामः शिखण्डकमण्डनो
बटुपरिषदं पुण्यश्रीकः श्रियेव सभाजयन् ।
पुनरपि शिशुर्भूतो वत्सः स मे रघुनन्दनो
झटिति कुरुते दृष्टः कोऽयं दृशोरमृताञ्जनम् ॥ १९ ॥

कञ्चुकी—नूनं क्षत्रियब्रह्मचारी दारकोऽयमिति मन्ये ।

जनकः—एवमेतत् । तथा हि

चूडाचुम्बितकङ्कपत्रमभितस्तूणीद्वयं पृष्ठतो
भस्मस्तोकपवित्रलाञ्छनमुरो धत्ते त्वचं रौरवीम् ।
मौर्व्या मेखलया नियन्त्रितमधोवासश्च माञ्जिष्ठकं
पाणौ कार्मुकमक्षसूत्रवलयं दण्डोऽपरः पैप्पलः ॥ २० ॥

भगवत्यरुन्धति किमुत्प्रेक्षसे कुतस्त्योऽयमिति ।

अरुन्धती—अद्यैवागता वयम् ।

जनकः—आर्य गृष्टे अतीव मे कौतुकं वर्तते तद्भगवन्तं वाल्मीकिमेव गत्वा पृच्छ । इमं च बालकं ब्रूहि । वत्स केप्येते प्रवयसस्त्वां दिदृक्षव इति ।

कञ्चुकी—यदाज्ञापयति देवः ! (इति निष्क्रान्तः ।)

कौसल्या—किं मण्णेध एव्वं भणिदो आअमिस्सदित्ति । [किं मन्यध्वे एवं भणित आगमिष्यतीति ।]

जनकः—भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य ।

कौसल्या—(निरूप्य ।) कहं सविणअणिसामिदगिठ्ठिवअणो विसज्जिदइसिदारओ इतोऽहिमुहं पसरिदो जेव्व सो वच्छो । [कथं सविनयनिशामितगृष्टिवचनो विसर्जितर्षिदारक इतोभिमुखं प्रसृत एव स वत्सः ।]

जनकः—(चिरं निर्वर्ण्य) भोः । किमप्येतत् ।

माहिम्नामेतस्मिन्विनयशिशुतामौग्ध्यमसृणो
विदग्धैर्निर्ग्राह्यो न पुनरविदग्धैरतिशयः ।
मनो मे संमोहस्थिरमपि हरत्येष बलवा-
नयोधातुं यद्वत्परिलघुरयस्कान्तशकलः ॥ २१ ॥

Who can this child be that delights my eyes at the sight of him like collyrium made of nector? Is he my son, the delight of Raghu's race, transformed once again into a child? O how he decorates the whole assembly of boys with his grace? who is dark in complexion like a blue lotus leaf, and has his face adorned with youthful locks. (19)

Kanchuki—Verily he is some celebate Kshattriya lad pursuing his studies.

Janaka—Yes, he is so; since he has on his back a pair of quivers; and the feathers of the arrows touch his crest; he wears the ruru skin; his lower garment dyed with red madder is held in position by a girdle of murva grass; in one hand he holds a bow and rosary of Rudraksha beeds, and in the other a pippala staff. (20)

Revered Arundhati, what is your conjecture? Where does he come from?

Arundhati— We have arrived only to day.

Janaka—Gentle Grishti I am exceedingly curious. Go and ask the revered Valmiki himself, and tell the boy, "certain old people here wish to see thee."

Kanchuki—As your majesty commands. (He goes).

Kausalya—What think you? Will he come, being asked thus?

Janaka—How can good manners be wanting in one of such noble form?

Kausalya—(Observing) How is this? Listening with modesty to the words of Grishti, that youth dismissed the hermit boys and is coming towards us.

Janaka—(Observing him for a long time). Ha! This is something inexplicable!

There is grandeur in the boy of an extraordinary degree, which is softened by childhood, modesty and simplicity, perceptible to a shrewd eye, but not the undiscrning. He attracts the mind though dulled by stupor like a small piece of load stone, the metal iron. (21)

लवः—(प्रविश्य ।) अज्ञातनामक्रमाभिजनान्पूज्यानपि नः स्वतः कथमभिवादयिष्ये । (विचिन्त्य ।) अयं पुनरविरुद्धः प्रकार इति वृद्धेभ्यः श्रूयते । (सविनयमुपसृत्य ।) एष वो लवस्य शिरसा प्रणामपर्यायः ः

अरुन्धतीजनकौ—कल्याणिन् आयुष्मान्भूयाः ।

कौसल्या—जाद चिरं जीव । [जात चिरं जीव ।]

अरुन्धती—एहि वत्स । (लवमुत्सङ्गे गृहीत्वात्मगतम् ।) दिष्ट्या न केवलमुत्सङ्गश्चिरान्मनोरथोऽपि मे सम्पूर्णः ।

कौसल्या—जाद इदो वि दाव एहि । (उत्सङ्गे गृहीत्वा ।) अम्महे ण केवलं दरविअसन्तणीलुप्पलसामलुज्जलेण देहबन्धेण कवलिदारविन्दकेसरकसाअकण्ठकलहंसणिणाददहिरदीहरेण सरेण अ रामभद्दं अणुहरदि । णं कठोरकमलगब्भपम्हलो सरीरप्फंसो वि तारिसो जेव्व वच्छस्स । जाद पेक्खामि दाव दे मुहपुण्डरीअं । (चिबुकमुन्नमय्य निरूप्य सबाष्पाकूतम् ।) राएसि किं ण पेक्खसि णिउणं णिरूवज्जन्तं से मुहं वच्छाए वहूए मुहचन्देण संवददि जेव्व ।[जात इतोऽपि तावदेहि। अहो न केवलं दरविकसन्नीलोत्पलश्यामलोज्ज्वलेन देहबन्धेन कवलितारविन्दकेसरकषायकण्ठकलहंसनिनाददीर्घदीर्घेण स्वरेण च रामभद्रमनुहरति । ननु कठोरकमलगर्भपक्ष्मलः शरीरस्पर्शोऽपि तादृश एव वत्सस्य । जात प्रेक्षे तावत्ते मुखपुण्डरीकम् । राजर्षे किं न प्रेक्षसे निपुणं निरूप्यमाणमस्य मुखं वत्साया वध्वा मुखचन्द्रेण संवदत्येव ।]

जनकः—पश्यामि सखि पश्यामि ।

कौसल्या—अम्महे उम्मत्तीभूदं विअ मे हिअअं किंपि एदोमुहं विलवदि । [अहो उन्मत्तीभूतमिव मे हृदयं किमपीतोमुखं विलपति]

जनकः—

> **वत्सायाश्च रघूद्वहस्य च शिशावस्मिन्नभिव्यज्यते**
> **सम्पूर्णप्रतिम्बितेव निखिला सैवाकृतिः सा द्युतिः ।**
> **सा वाणी विनयः स एव सहजः पुण्यानुभावोऽप्यसौ**
> **हा हा दैव किमुत्पथैर्मम मनः पारिप्लवं धावति ॥२२॥**

कौसल्या—जाद अत्थि दे मादा सुमरसि वा तादं ![जात अस्ति ते माता स्मरसि वा तातम् ।]

लवः—नहि नहि ।

Lava—(entering) How shall I address these persons whose names, rank or family I am ignorent about? (thinking) This mode of salutation, the elders say, is unobjectionable. (approaches respectfully). Lava bows to you all in succession.

Arundhati and Janak—O blessed one, may you live long!

Kausalya—Dear child! Live long!

Arundhati—Come here dear boy (Seating Lava on her lap; to herself). Not only is my lap blessed but my cherished desire has been fulfilled after a long time.

Kausalya—Dear child come here. (Taking him on her lap). Ha! he resembles Rama not only in the make of his body, which is blue and bright like a half opened blue-lotus, but by his voice, which is deep like the cry of a swan whose throat is made soft by its feed of lotus filaments. Why! even the touch of his body, soft like the fully developed interior of a lotus, resembles that of Rama. My child let me look at thy lotus, like face. (Raising his chin, observing it closely with tears and emotion). Royal Saint! Dost thou not see? When closely examined, his face seems to resemble that of my daughter-in-law.

Janaka—I see, my friend, I do see.

Kausalya—Alas! my heart beiny greatly distracted raves some thing strange with respect to this boy.

> **Janaka**—There is a perfect reflection in this boy of the very form, the very lustre of my daughter and the chief of the Raghus; there is the same voice, the same unaffected modesty and the same dignity. Ah! Destiny! Why does my restless mind run along through delusive paths? (22)

Kausalya—Dear child hast thou a mother? Dost thou remember thy father?

Lava—No, no.

कौसल्या—तदो कस्स तुमं ।[ततः कस्य त्वम् ।]

लवः—भगवतो वाल्मीकेः ।

कौसल्या—अयि जाद कहिदव्वं कहेहि। [अयि जात कथयितव्यं कथय ।]

लवः—एतावदेव जानामि ।

(नेपथ्ये) भो भोः सैनिकाः । एष खलु कुमारश्चन्द्रकेतुराज्ञापयति न केनचिदाश्रमाभ्यर्णभूमय आक्रमितव्या इति ।

अरुन्धतीजनकौ—अये मेध्याश्वरक्षाप्रसङ्गादुपागतो वत्सश्चन्द्रकेतुरद्य द्रष्टव्य इत्यहो सुदिवसः।

कौसल्या—वच्छलक्खणस्स पुत्तओ आणवेदित्ति अमिदबिन्दुसुन्दराइं अक्खराइं सुणीअन्दि ।[वत्सलक्ष्मणस्य पुत्रक आज्ञापयतीत्यमृतबिन्दुसुन्दराण्यक्षराणि श्रूयन्ते ।]

लवः—आर्य क एष चन्द्रकेतुर्नाम ।

जनकः—जानासि रामलक्ष्मणौ दाशरथी ।

लवः—एतावेव रामायणकथापुरुषौ ।

जनकः— अथ किम् ।

लव—तत्कथं न जानामि ।

जनकः—तस्य लक्ष्मणस्यायमात्मजश्चन्द्रकेतुः ।

लवः—ऊर्मिलायाः पुत्रस्तर्हि मैथिलस्य राजर्षेर्दौहित्रः ।

अरुन्धतीः—(विहस्य) आविष्कृतं कथाप्रावीण्यं वत्सेन ।

जनकः—(विचिन्त्य ।) यदि त्वमीदृशः कथायामभिज्ञस्तद्ब्रूहि तावत्पृच्छामस्तेषां दशरथात्मजानां कियन्ति किंनामधेयान्यपत्यानि केषु केषु दारेषु प्रसूतानीति ।

लवः—नायं कथाप्रविभागोऽस्माभिरन्येन वा श्रुतपूर्वः ।

जनकः—किं न प्रणीत एव कविना ।

लवः—प्रणीतो न प्रकाशितः । तस्यैव कोऽप्येकदेशः सन्दर्भान्तरेण रसवानभिनेयार्थः कृतः । तं च स्वहस्तलिखितं मुनिर्भगवान्व्यसृजद्भगवतो भरतस्य मुनेस्तौर्यत्रिकसूत्रकारस्य ।

जनकः—किमर्थम् ।

लवः—स किल भगवान्भरतस्तमप्सरोभिः प्रयोजयिष्यतीति ।

Kausalya—Then whose son art thou ?

Lava—Of the revered Valmiki.

Kausalya—Child, say what deserves to be said.

Lava—This is all I know.

(A voice behind the scenes).

Hear! Hear! Soldiers!

Prince Chandraketu orders that no one should encroach upon the neighbourhood of the hermitage.

Arundhati & Janaka—Ha! Chandraketu has come, in connection with the guarding of the sacrifical horse. Ha! What a happy day! that he could be seen today.

Kausalya—The words "The son of Lakshmana orders," are words full of necter that I here.

Lava—Noble Sir, who is this Chandraketu ?

Janaka—Dost thou know Rama and Lakshmana, the sons of Dasharatha ?

Lava—They are the heroes of the poem called Ramayan.

Janaka—Certainly.

Lava—How then can I not know them ?

Janaka—This Chandraketu is the son of that Lakshmana.

Lava—The son of Urmila then is the grandson of the royal sage of Mithila.

Arundhati—(Smiling) Oh! The boy shows a grest knowledge of the poem.

Janaka—(Reflecting). If you are so conversant with that history then answer my question. What are the names of the children of the sons of Dasharath and from which wives are they severally born.

Lava—This part of the poem is not known to me or to anyone else.

Janaka—What ? Has this not been composed by the poet ?

Lava—It has been composd but not made public. However a certain portion, full of sentiment, has been cast in a dramatic form and made fit for a dramatic representation. That portion written in his own hand, the revered sage has sent to sage Bharat, the author of the aphoristic work on dramaturgy.

जनकः—सर्वमिदमाकूततरमस्माकम् ।

लवः—महती पुनस्तस्मिन्भगवतो वाल्मीकेरास्था । यतः केषांचिदन्तेवासिनां हस्तेन तत्पुस्तकं भरताश्रमं प्रति प्रेषितम् । तेषामनुयात्रिकश्चापपाणिः प्रमादापनोदनार्थमस्मभ्द्राता प्रेषितः ।

कौसल्या—जाद भादावि दे अत्थि । [जात भ्रातापि तेऽस्ति ।]

लवः—अस्त्यार्यः कुशोनाम ।

कौसल्या—जेट्ठोत्ति भणिदं होदि । [ज्येष्ठ इति भणितं भवति ।]

लवः—एवमेतत् । प्रसवक्रमेण स किल ज्यायान् ।

जनकः—किं यमजावायुष्मन्तौ ।

लवः—अथ किम् ।

जनकः—वत्स कथय कथाप्रबन्धस्य कीदृशः पर्यन्तः ।

लवः—अलीकपौरापवादोद्विग्नेन राज्ञा निर्वासितां देवीं देवयजनसम्भवां सीतामासन्नप्रसववेदनामेकाकिनीमरण्ये लक्ष्मणः परित्यज्य प्रतिनिवृत्त इति ।

कौसल्या—हा वच्छे मुद्धचन्दमुहि को दाणिं दे सरीरकुसुमस्स झत्ति देव्वदुव्विलासपरिणामो एकलिआए निवडिदो । [हा वत्से मुग्धचन्द्रमुखि क इदानीं ते शरीरकुसुमस्य झटिति दैवदुर्विलासपरिणाम एकाकिन्या निपतितः ।]

जनक—हा वत्से

नूनं त्वयां परिभवं च वनं च घोरं
तां च व्यथां प्रसवकालकृतामवाप्य ।
क्रव्याद्गणेषु परितः परिवारयत्सु
संत्रस्तया शरणमित्यसकृत्स्मृतोऽस्मि ॥ २३ ॥

लवः—(अरुन्धतीं प्रति) आर्ये कावेतौ ।

अरुन्धती—इयं कौसल्या । अयं च जनकः ।

लवः—(सबहुमानखेदकौतुकं पश्यति ।)

जनकः—अहो निर्दयता दुरात्मनां पौराणाम् । अहो रामस्य राज्ञः क्षिप्रकारिता ।

एतद्वैशसवज्रघोरपतनं शश्वन्ममोत्पश्यतः
क्रोधस्य ज्वलितुं झटित्यवसरश्चापेन शापेन वा ।

Janaka—With what object?

Lava—That the revered sage Bharat might get it acted by Aporarasas.

Janaka—All this sounds wonderful to us.

Lava—Besides, the revered sage Valmiki takes great interest in it. The manuscript was sent to the hermitage of Bharat with some pupils and my brother was sent equipped with a bow, as an escort to guard against any mishap.

Kausalya—My child! Hest thou a brother too.

Lava—Yes I have a brother, his name is noble Kusa.

Kausalya—By the word 'noble' thou seemst to suggest that he is the elder.

Lava—Yes, it is so. He is elder, in order of birth.

Janaka—What, are you twins?

Lava—Quite so.

Janaka—Child tell me, up to what point has the composition of the poem been brought down?

Lava—Up to the point of Lakshmana's return after the abandonment of Sita, (sprung from the sacrificial ground,) alone in the forest; when the commencement of pains of labour was nearing; Sita the queen,-was banished by the king greatly worried by the false rumours current amongst the citizens.

Kausalya—Oh! My dear child of beautiful moonlike face. What a development of the cruel sport of fate to which your flower like body succumbed helplessly.

Janaka—Alas,

My child! thou must surely have thought of me for help in those moments of danger when the hosts of carnivorous creatures howered round you: when you experienced pains of labour; when you were subjected to that great insult and when you found yourself in that dreadful forest. (23)

Lava—(To Arundhati). Noble lady who are these?

Arundhati—This is Kausalya, this is Janaka. (Lava observes with great respect and sorrow).

Janaka—Oh! The wickedness of the citizens! Oh! The rashness of king Rama!

While I brood incessantly over this terrible thunder-stroke of calamity, I begin to think that the time has come for my wrath to blaze forth (to show itself) either with curse or bow. (24)

कौसल्या—(सभयकम्पम्) भअवदि परित्ताहि परित्ताहि । पसादेहि कुविदं राएसिम् । [भगवति परित्रायस्व परित्रायस्व । प्रसादय कुपितं राजर्षिम् ।]

लवः—एताद्धि परिभूतानां प्रायश्चित्तं मनस्विनाम् ।

अरुन्धती—राजन्नपत्यं रामस्ते पाल्याश्च कृपणा जनाः ॥ २४ ॥

जनकः—शान्तं वा रघुनन्दने तदुभयं यत्पुत्रभाण्डं हि मे
भूयिष्ठद्विजबालवृद्धविकलस्त्रैणश्च पौरो जनः ॥ २५ ॥

(प्रविष्य ।) **संभ्रान्ता बटवः**—कुमार कुमार अश्वोऽश्व इति कोऽपि भूतविशेषो जनपदेष्वनुश्रूयते सोऽयमधुनास्माभिः प्रत्यक्षीकृतः ।

लवः—अश्व इति पशुसमाम्नाये साङ्ग्रामिके च पठ्यते । तद्ब्रूत कीदृशः ।

बटवः—श्रूयताम् ।

पश्चात्पुच्छं वहति विपुलं तच्च धूनोत्यजस्रं
दीर्घग्रीवः स भवति खुरास्तस्य चत्वार एव ।
शष्पाण्यत्ति प्रकिरति शकृत्पिण्डकानाम्रमात्रा
न्किं वाऽऽख्यातैर्व्रजति स पुनर्दूरमेह्येहि यामः ॥ २६ ॥

(इत्याजिने हस्तयोश्चाकर्षन्ति ।)

लवः—(सकौतुकापराधविनयम् ।) आर्याः पश्यत पश्यत । एभिर्नीतोऽस्मि । (इति त्वरितं परिक्रामति ।)

अरुन्धतीजनकौ—पूरयतु कौतुकं वत्सः ।

कौसल्या—अरण्णगब्भरुवालावेहिं तुह्मे तोसिदा अह्मे अ । भअवदि जाणामि एदं अणालोअअन्ती वञ्चिदा विअ ता अण्णदो भविअ पेक्खह्म दाव पलाअन्तं दीहाउम् । [अरण्यगर्भरूपालापैर्यूयं तोषिता वयं च। भगवति जानाम्येतमनालोकयन्ती वञ्चितेव । तदन्यतो भूत्वा प्रेक्षामहे तावत्पलायमानं दीर्घायुषम् ।]

अरुन्धती—अतिजवेन दूरमतिक्रान्तः स चपलः कथं दृश्यते ।

(प्रविश्य ।) **कञ्चुकी**—भगवान्वाल्मीकिराह ज्ञातव्यमेतदवसरे भवद्भिरिति ।

जनकः—अतिगम्भीरमेतत्किमपि । भगवत्यरुन्धति सखि कौसल्ये आर्ये गृष्टे स्वयमेव गत्वा भगवन्तं प्राचेतसं पश्यामः ।

(इति निष्क्रान्तो वृद्धवर्गः)

Kausalya—(With dismay and tremble). Revered lady help ! Help ! Pacify the incensed royal sage.

Such is mostly the state of mind of the spirited persons that have been insulted. Arundhati—King Rama is your child and the poor subjects deserve to be protected. (25)

Janaka—But in Rama's case both these (remedies) must rest in peace ; he is my treasure. As for the citizens, they are mostly composed of brahmins, children, the old, the decrepit and women. (Enter Boys in a state of excitement.)

Boys—Friend, we have seen the beast today with our own eyes which creature is known as a horse amongst the country-men.

Lava—They speak of the " Horse " in treatises on animals and warfare ; tell me then how it looks.

Boys—Listen. He carries a big tail behind, and that he waves incessantly; he has a long neck and has four hoofs ; he eats grass and scatters lumps of dung as large as mangoes; but why describe, he is going, come, come, let us go. (26)

(They drag him by his deer-skin and his hands.)

Arundhati & Janaka—Satisfy thy curiosity, dear child.

Kausalya—We feel gratified by the speech and form of one who has something of the forest (life) in him.

Revered lady I feel as if I were robbed, when I do not behold him; let us advance and follow with our eyes for a time, that longlived one, as he runs.

Arundhati—How canst thou follow him; with his great speed he must have gone a considerable distance.
(Enterning).

Kanchuki—" In due time you will know all this ".

Janaka—It must be something very serious ! Revered Arundhati, friend Kausalya, worthy Grishti. We will our selves go and see the revered Valmiki. (Exeunt all the old people).

(प्रविश्य ।) **बटवः**—पश्यतु कुमारस्तदाश्चर्यम् ।

लवः—दृष्टमवगतं च । नूनमाश्वमेधिकोऽयमश्वः ।

बटवः—कथं ज्ञायते ।

लवः—ननु मूर्खाः पठितमेव हि युष्माभिरपि तत्काण्डम् । किं न पश्यथ प्रत्येकं शतसंख्याः कवचिनो दण्डिनो निषङ्गिणश्च रक्षितारः, तत्प्रायमेव बलमिदं दृश्यते । यदीह न प्रत्ययस्तद्गत्वा पृच्छत ।

बटवः—भो भोः किंप्रयोजनोऽयमश्वः परिवृतः पर्यटति ।

लवः—(सस्पृहमात्मगतम् ।) अये अश्वमेध इति नाम विश्वविजयिनां क्षत्रियाणामूर्जस्वलः सर्वक्षत्रपरिभावी महानुत्कर्षनिकषः ।

(नेपथ्ये ।) **योऽयमश्वः पताकेयमथवा वीरघोषणा ।**
सप्तलोकैकवीरस्य दशकण्ठकुलद्विषः ॥ २७ ॥

लवः—(सगर्वमिव ।) अहो सन्दीपनान्यक्षराणि ।

बटवः—किमुच्यते । प्राज्ञः खलु कुमारः ।

लवः—भो भोः, तत्किमक्षत्रिया पृथिवी यदेवमुद्घोष्यते ।

(नेपथ्ये ।) रे रे महाराजं प्रति कुतः क्षत्रियाः ।

लवः—धिग्जाल्मान् ।

यदि ते सन्ति सन्त्येव केयमद्य विभीषिका ।
किमुक्तैरेभिरधुना तां पताकां हरामि वः ॥ २८ ॥

भो भो बटवः परिवृत्य लोष्टैरभिघ्नन्तो नयतैनमश्वम् । एष रोहितानां मध्ये वराकश्चरतु ।

(प्रविश्य सक्रोधदर्पः) **पुरुषः**—धिक्चापलं किमुक्तवानसि । तीक्ष्णतरा ह्यायुधीयश्रेणयः शिशोरपि दृप्तां वाचं न सहन्ते । राजपुत्रश्चन्द्रकेतुर्दुर्दान्तः । सोऽप्यपूर्वारण्यदर्शनाक्षिप्तहृदयो न यावदायाति तावत्त्वरितमनेन तरुगहनेनापसर्पत ।

बटवः—कुमार कृतमनेनाश्वेन । तर्जयन्ति विस्फुरितशस्त्राः कुमारमायुधीयश्रेणयः । दूरे चाश्रमपदमितस्तदेहि हरिणप्लुतैः पलायामहे ।

लवः—(विहस्य) किं नाम विस्फुरन्ति शस्त्राणि । (इति धनुरारोपयन् ।)

Boys—(Entering) Let our friend look at this Wonderful sight.

Lava—I see it, I know surely this is a secrificial horse.

Boys—How do you know that ?

Lava—Fools, you have read that portion yourself. Do you not see ? There are guards consisting of armoured soldiers carrying maces, and those carrying quivers, a hundred of each. This force seems to be about the same. If you do not believe all this go and ask.

Boys—Ho! Ho! Why does the horse roam about so guarded ?

Lava—(Wistfully to himself), Ah ! Ashvamedha is indeed the preeminent and powerful test of the superiority of the Kshatriya who are ambitious of conquering the world and is a reproach upon the rest of the warrior caste. (Behind the curtain).

> This horse is the banner or rather, the proclamation
> of valour of the sole hero of the seven worlds.—the
> enemy of the race of the ten-headed demon. (27)

Lava—(with pride). Ah ! How provoking are these words

Boys—What say you ? The prince is clever indeed.

Lava—Ho ! Ho ! Is then the world devoid of Kshtriyas that you speak thus (Behind the scenes).

You sir ! Whence can there be Kshatriyas as compared with the great king ?

Lava—Fie upon you.

> If there is any such thing as Kshtriyas they do exist
> even to-day ; but what means this threat ? why say even
> this ! Here I carry off that banner of yours. (28)

Well boys, surround the horse and drive it home with clods of earth. Let the poor creature graze amongst the deer.

(Enter a man full of indignation and pride).

Man—Cursed be thy thoughtlessness: Surely these lines of fierce soldiers will not put up with insolent language even from a boy. Prince. Chandraketu is not easy to subdue. So run quickly along these trees in the thicket before the prince arrives ; the prince whose mind is overwhelmed by the delight at beholding this wonderful forest.

Boys—Friend let us have nothing to do with this horse ! The soldiers with their flashing weapons threaten you and the hermitage is far off from here. Let us therefore run away in the manner of the deer.

Lava—(Smiling). What, are the weapons really flaring ? (Stringing the bow).

ज्याजिह्वया वलयितोत्कटकोटिदंष्ट्र-
मुद्गारिघोरघनघर्घरघोषमेतत् ।
ग्रासप्रसक्तहसदन्तकवक्त्रयन्त्र-
जृम्भाविडम्बि विकटोदरमस्तु चापम् ॥ २९

(इति यथोचितं परिक्रम्य निष्क्रान्ताः सर्वे ।)

चतुर्थोऽङ्कः ।

Let my bow with its sharp jaws in the form of its points encircled with its tongue-like string look like the vast machine of grinning mouth of the god of death intent upon swalling owing (the universe). And let my bow make an awful growling roar like that of a cloud.

(Exeunt all walking in proper order and depart.)

END OF THE FOURTH ACT.

॥ पञ्चमोऽङ्कः ॥

(नेपथ्ये ।) भो भोः सैनिका जातं जातमवलम्बनमस्माकम् ।

नन्वेष त्वरितसुमन्त्रनुद्यमान-
मोद्वेल्लत्प्रजवितवाजिना रथेन
उत्खातप्रचालितकोविदारकेतुः
श्रुत्वा नः प्रधनमुपैति चन्द्रकेतुः ॥ १ ॥

(ततः प्रविशति सुमन्त्रसारथिना रथेन धनुष्पाणिः साद्भुतहर्षसंभ्रमश्चन्द्रकेतुः)

चन्द्रकेतुः—आर्य सुमन्त्र पश्य पश्य ।

किरति कलितकिंचित्कोपरज्यन्मुखश्री-
रविरतगुणगुञ्जत्कोटिना कार्मुकेण ।
समरशिरसि चञ्चत्पञ्चचूडश्चमूना-
मुपरि शरतुषारं कोऽप्ययं वीरपोतः॥ २ ॥

आश्चर्यमाश्चर्यम् !

मुनिजनशिशुरेकः सर्वतः सैन्यकाये
नव इव रघुवंशस्याप्रसिद्धः प्ररोहः ।
दलितकरिकपोलग्रन्थिटङ्कारघोर-
ज्वलितशरसहस्रः कौतुकं मे करोति ॥ ३ ॥

सुमन्त्रः—आयुष्मन् ।

अतिशयितसुरासुरप्रभावं
शिशुमवलोक्य तथैव तुल्यरूपम् ।
कुशिकसुतमखद्विषां प्रमाथे
धृतधनुषं रघुनन्दनं स्मरामि ॥ ४ ॥

चन्द्रकेतुः—मम त्वेकमुद्दिश्य भूयसामारम्भ इति हृदयमपत्रपते ।

अयं हि शिशुरेकको मदभरेण भूरिस्फुर-
त्करालकरकन्दलीजटिलशस्त्रजालैर्बलैः ।
क्वणत्कनककिङ्किणीझणझणायितस्यन्दनै-
रमन्दमददुर्दिनद्विरदडामरैरावृतः ॥ ५ ॥

ACT V.

(Behind the scenes)

Oh!Oh! soldiers, help has come, help has come to us.

Having heard of our fight, here comes Chandraketu, seated in a chariot drawn by swift horses. Being urged on by Sumantra they are galloping. The pole of his banner made of Kovidar wood is violently shaking on account of the unevenness of the ground. (1)

(Enter Chandraketu in a chariot, driven by Sumantra Chandraketu with a bow in hand, showing on his face hurry, joy and wonder)

Chandraketu—Worthy Sumantra, see, see.

Here iss ome unknown warrior boy who is raining a shower of arrows on my troops, with his bow. The points of his bow are twanging ceaselessly with its string. The boy has a lovely face flushed with a little anger and being in the van of battle his fine locks are fluttering. (2)

Wonderful! Wonderful!

A hermit boy (showering) thousands of blazing arrows all round on the main body of the army, all alone! and in a manner that is frightful by the cracking of the temple-joints of elephants, indeed excites my admiration; besides, he is, as it were, some new and unknown offshoot of the house of Raghus.

Sumantra—Long-lived one ! (3)

When I look on this young boy, with a form similar to Rama, a boy who excells even gods and demons in point of valour; I feel as if I am beholding Ramachandra, bow in hand, ready to destroy the enemies at Vishvamitra's sacrifice. (4)

Chandraketu—But I feel ashamed when I see so many fighting against one. For,

This boy fighting alone is (now) surrounded by my forces holding grim weapeons of various descriptions in their sturdy hands; and out of pride, they are flashing them forth in the thick of fight; their chariots are rattling with the gingle of gold-bells and their elephants, raining down showers of rut, resemble the clouds. (5)

सुमन्त्रः—वत्स एभिः समस्तैरपि किमस्य किं पुनर्व्यस्तैः ।

चन्द्रकेतुः—आर्य त्वर्यतां त्वर्यताम् । अनेन हि महानाश्रितजनप्रमारोऽस्माकमारब्धः । तथा हि ।

आगर्जद्गिरिकुञ्जकुञ्जरघटानिस्तीर्णकर्णज्वरं
ज्यानिर्घोषममन्ददुन्दुभिरवैराध्मातमुज्जृम्भयन् ।
वेल्लद्भैरवरुण्डमुण्डनिकरैर्वीरो विधत्ते भुवं
तृप्यत्कालकरालवक्त्रविघसव्याकीर्यमाणामिव ॥ ६ ॥

सुमन्त्रः—(स्वगतम् ।) कथमीदृशेन सह वत्सस्य चन्द्रकेतोर्द्वन्द्वसंप्रहारमनुजानीमः । (विचिन्त्य) अथवा इक्ष्वाकुकुलवृद्धाः खलु वयम्-प्रत्युपस्थिते रणे च का गतिः ।

चन्द्रकेतुः—(सविस्मयलज्जासंभ्रमम्) हन्त धिक् । अपावृत्तान्येव सर्वतः सैन्यानि मम ।

सुमन्त्रः—(रथवेगमभिनीय ।) आयुष्मन्, एष ते वाग्विषयीभूतः स वीरः ।

चन्द्रकेतुः—(विस्मृतिमभिनीय ।) आर्य किमस्य नामधेयमाख्यातमाह्वायकैः ।

सुमन्त्रः—लव इति ।

चन्द्रकेतुः—भो भो लव महाबाहो किमेभिस्तव सैनिकैः ।
एषोऽहमेहि मामेव तेजस्तेजसि शाम्यतु ॥ ७ ॥

सुमन्त्रः—कुमार पश्य पश्य ।

विनिवर्तित एष वीरपोतः
पृतनानिर्मथनात्त्वयोपहूतः ।
स्तनयित्नुरवाद्िभावलीना-
मवमर्दादिव दृप्तसिंहशावः ॥ ८ ॥

(ततः प्रविशति धीरोद्धतपरिक्रमो लवः ।)

लवः—साधु राजपुत्र साधु । सत्यमैक्ष्वाकः खल्वसि । तदहं परागत एवास्मि ।

(नेपथ्ये महान्कलकलः ।)

Sumantra—Child, what matters it to him whether they attack him jointly or separately ?

Chandraketu—Make haste gentle one, make haste. He has played a great havoc amongst our followers. Since,

The warrior has strengthened the noise of his bow string, which gets swollen by the loud beating of drums. The noise has caused great pain to the ears of the herds of elephants roaring in the mountain bowers. With heaps of heads and headless bodies, still struggling and terrible to look at, the warrior has made the earth look like a field, scattered over with morsels from the horible mouth of the satiated God of death. (6)

Sumantra— (To himself) How should I allow dear Chcndraketu to engage himsef in a single aombat with such a warrior ? (thinking) But I have grown old in the service of the family of Ikshvaku; now that the fight is proceeding, there is no choise.

Chandraketu—(With astonishment, shame and excitement) Alas ! My armies are retreating on every front.

Sumantra—(Gesticulating speed of the chariot) Long-lived one, he is within your hearing.

Chandraketu—(Gesticulates loss of memory). What is his name as proclaimed by the heralds.

Sumantra—Lava.

Chandraketu—

Ho ! mighty—armed Lava. Why trouble about these soldiers. Here am I. Face me. Let lustre be quenched with lustre. (7)

Sumantra—Prince, Look.

Being challenged by you this young warrior turns back desisting from the slaughter of the army. In that he resembles a lion's cub which prouldly desists from the killing of a line of elephants on hearing the thunder of clouds. (8)

(Then enters Lava with steady and proud steps.)

लवः—(सावष्टम्भं परावृत्य ।) आः कथमिदानीं भग्ना अपि प्रतिनिवृत्य युद्धाभिसारिणः पर्यवष्टम्भयन्ति मां चमूपतयः । धिग् जाल्मान् ।

अयं शैलाघातक्षुभितवडवावक्त्रहुतभु-
क्प्रचण्डक्रोधार्चिर्निचयकवलत्वं व्रजतु मे ।
समन्तादुत्सर्पन्घनतुमुलहेलाकलकलः
पयोराशेरोघः प्रलयपवनास्फालित इव ॥ ९ ॥

(सवेगं परिक्रामति ।)

चन्द्रकेतुः—भो भोः कुमार ।

अत्यद्भुतादसि गुणातिशयात्प्रियो मे ।
तस्मात्सखा त्वमसि यन्मम तत्तवैव ।
तत्किं निजे परिजने कदनं करोषि
नन्वेष दर्पनिकषस्तव चन्द्रकेतुः ॥ १० ॥

लवः—(सहर्षसंभ्रमं परावृत्य ।) अहो महानुभावस्य प्रसन्नकर्कशा वीरवचनप्रयुक्तिर्विकर्तनकुलकुमारस्य । तत्किमेभिरेनमेव तावत्सम्भावयामि । (पुनर्नेपथ्ये कलकलः ।)

लवः—(सक्रोधनिर्वेदम् ।) आः कदर्थितोऽहमेभिर्वीरसंवादविघ्नकारिभिः पापैः । (तदभिमुखं परिक्रामति ।)

चन्द्रकेतुः—आर्य आर्य दृश्यतां द्रष्टव्यमेतत् ।

दर्पेण कौतुकवता मयि बद्धलक्ष्यः
पश्चाद्बलैरनुसृतोऽयमुदीर्णधन्वा ।
द्वेधा समुद्धतमरुत्तरलस्य धत्ते
मेघस्य माघवतचापधरस्य लक्ष्मीम् ॥ ११ ॥

सुमन्त्रः—कुमार एवैनं द्रष्टुमपि जानाति । वयं तु केवलं परवन्तो विस्मयेन ।

चन्द्रकेतुः—भो भो राजानः ।

संख्यातीतैर्द्विरदतुरगस्यन्दनस्थैः पदाता-
वत्रैकस्मिन्कवचनिचितैर्मध्यचर्मोत्तरीये ।
कालज्येष्ठैरभिनववयःकाम्यकाये भवद्भि-
र्योऽयं बद्धो युधि समभरस्तेन धिग्वो धिगस्मान् ॥ १२ ॥

Lava—Bravo! Prince, bravo! Verily you are a true descendant of Ikshavaku. Here I come.

(Great noise behind the curtain.)

(Turning back proudly).

How is it that these army leaders, though repulsed, have returned and seem eager to fight. They (actually) obetruct me. Fie upon these wretches.

Let this deep and tumultuous noise of the army, which has swollen on every side, like the tide of the ocean stirred up by the winds blowing on the day of universal desturction, serve as fodder for the flames of my fury frightful like the submarine fire from the mouth of the Vadava, kindled by dashing against mountains. (9)

(He walks about quickly),

Chandraketu—Ho! Young boy?

I love you for your wonderful and extraordinary qualities. Thou art my friend. Whatever is mine is yours. Why dost thou kill then thy own followers. This Chandraketu here is the touchstone for thy valour. (10)

Lava—(Turning round with excitement and joy).

Oh! how lucid and yét stern are the brave words of this high-minded prince of the solar race! Why then trouble myself with these? I will first honour him.

(Behind the scenes, a noise again).

Lava—(With wrath and disdain). Alas! I am troubled by these again. These wretches disturb my talk with this warrior. (He advances towards them).

Chandraketu—Gentle one behold, it is worth seeing.

Stedfastly looking at me with pride and curiosity, this boy with his raised bow, attacked from behind by the troops, resembles a cloud that bears the bow of Indra and is driven to and fro by a violent wind in opposite directions. (11)

Sumantra—Prince alone knows how even to look at him. I for myself am quite paralysed with wonder.

Chandraketu—O ye princes!

Shame to you and shame to us! Since, you have girt up your loins to fight with this boy. You are countless in numbers, you are mounted on elephants, horses and chariots, while he is on foot. You are clad in armour while he wears only a holy deer-skin. You are his seniors in age. He is quite young and possesses a delicate body. (12)

लवः—(सोन्माथम् ।) आः कथमनुकम्पते नाम । (विचिन्त्य ।) भवतु । कालहरणप्रतिषेधाय जृम्भकास्त्रेण तावत्सैन्यानि संस्तम्भयामि । (इति ध्यानं नाटयति ।)

सुमन्त्रः—तत्किमकस्मादस्मत्सैन्यघोषः प्रशाम्यति ।

लवः—पश्याम्येनमधुना प्रगल्भम् ।

सुमन्त्रः—(ससंभ्रमम् ।) वत्स मन्ये कुमारकेणानेन जृम्भकास्त्रमभिमन्त्रितमिति ।

चन्द्रकेतुः—अत्र कः सन्देहः ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
प्रणिहितमपि चक्षुर्ग्रस्तमुक्तं हिनस्ति ।
अथ लिखितमिवैतत्सैन्यमस्पन्दमास्ते
नियतमजितवीर्यं जृम्भते जृम्भकास्त्रम् ॥ १३ ॥

आश्चर्यमाश्चर्यम् ।

पातालोदरकुञ्जपुञ्जिततमःश्यामैर्नभो जृम्भकै-
रुत्तप्तस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः ।
कल्पाक्षेपकठोरभैरवमरुद्व्यस्तैरवस्तीर्यते
मीलन्मेघतडित्कडारकुहरैर्विन्ध्याद्रिकूटैरिव ॥१४॥

सुमन्त्रः—कुतः पुनरस्य जृम्भकाणामागमः स्यात् ।

चन्द्रकेतुः—भगवतः प्राचेतसादिति मन्यामहे ।

सुमन्त्रः—वत्स नैतदेवमस्त्रेषु विशेषतो जृम्भकेषु । यतः ।

कृशाश्वतनया ह्येते कृशाश्वात्कौशिकं गताः ।
अथ तत्संप्रदायेन रामभद्रे स्थिता अपि ॥ १५ ॥

चन्द्रकेतुः—अपरेऽपि प्रचीयमानसत्त्वप्रकाशाः स्वयं सर्वं मन्त्रदृशः पश्यन्ति ।

सुमन्त्रः—वत्स सावधानो भव । परागतस्ते प्रतिवीरः ।

कुमारौ—(अन्योन्यं प्रति ।) अहो प्रियदर्शनः कुमारः । (सस्नेहानुरागं निर्वर्ण्य ।)

Lava—(With pain) What! does he pity me! (Thinking). Well, to avoid loss of time I will just paralyse the forces with the help of Jrimbhaka missiles.

(He stands in a posture of meditation).

Sumantra—Ho! How is it that the uproar of our army has ceased all of a sudden!

Lava—Now I shall meet that proud (person).

Sumantra—(With alarm). Child, methinks the boy has invoked the Jrimbhaka missiles.

Chandraketu—What doubt can there be?

This dreadful combination of lightening and darkness baffles the eye though directed towards objects, since it is first enevelpped (in darkness) and then set free. Moreover this army stands motionless as if it were painted in a picture. Surely it is the invincible Jrimbhaka missiles that are at work. (13)

Wonderful, wonderful. The sky is being overcast by the Jrimbhaka missiles that are as dark as the mass of darkness collected in the vaults of the nether regions. Their blazing lustre resembles the tawny glow of moulten brass. The sky is as it were being filled wilh the peaks of mount Vindhya, tossed about by the stromy and terrific winds that blow at the time of universal distruction-the peaks having their gorges filled with the clouds charged with lightening. (14.)

Sumantra—But whence could he have acquired the knowledge of the Jrimbhaka missiles?

Chandraketu—I think from the revered Prachetasa.

Sumantra—Child, it can not be so with regard to missiles; especially in the case of Jrimbhakas; since.

They are the offsprings of Krisashva; from him they passed to Kausika; and he handed them down to Rama with whom they rest at present. (15)

Chandraketu—Other sages too, to whom the secrets of spells are revealed and on whom the divine light has dawned, see everything.

Sumantra—Prince be on your guard, thy rival warrior has returned.

The Princes—(To each other) O how charming does he look! (They look at each other with love and affection).

यदृच्छासंवादः किमु किमु गुणानामतिशयः
पुराणो वा जन्मान्तरनिबिडबद्धः परिचयः ।
निजो वा सम्बन्धः किमु विधिवशात्कोऽप्यविदितो
ममैतस्मिन्दृष्टे हृदयमवधानं रचयति ॥ १६ ॥

सुमन्त्रः—भूयसा जीविधर्म एष यद्रसमयी कस्यचित्क्वचित्प्रीतिः, यत्र लौकिकानामुपचारस्तारामैत्रकं चक्षूराग इति । तमप्रतिसंख्येयमनिबन्धनं प्रेमाणमामनन्ति ।

अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया ।
स हि स्नेहात्मकस्तन्तुरन्तर्भूतानि सीव्यति ॥ १७ ॥

कुमारौ—(अन्योन्यमुद्दिश्य ।)

एतस्मिन्मसृणितराजपट्टकान्ते
मोक्तव्याः कथमिव सायकाः शरीरे ।
यत्प्राप्तौ मम परिरम्भणाभिलाषा-
दुन्मीलत्पुलककदम्बमङ्गमास्ते ॥ १८ ॥

किं त्वाक्रान्तकठोरतेजसि गतिः का नाम शस्त्रं विना
शस्त्रेणापि हि तेन किं न विषयो जायेत यस्येदृशः ।
किं वक्ष्यत्ययमेव युद्धविमुखं मामुद्यतेऽप्यायुधे
वीराणां समयो हि दारुणरसः स्नेहक्रमं बाधते ॥ १९ ॥

सुमन्त्रः—(लवं निर्वर्ण्य सास्रमात्मगतम् ।) हृदय किमन्यथा परिप्लवसे ।

मनोरथस्य यद्बीजं तद्दैवेनादितो हृतम् ।
लतायां पूर्वलूनायां प्रसवस्योद्भवः कुतः ॥ २० ॥

चन्द्रकेतुः—अवतराम्यार्य सुमन्त्र स्यन्दनात् ।

सुमन्त्रः—तत्कस्य हेतोः ।

चन्द्रकेतुः—एकतस्तावदयं वीरपुरुषः पूजितो भवति । अपि च खल्वार्य क्षात्रधर्मः समनुगतो भवति । न रथिनः पादचारमभियुञ्जन्तीति शास्त्रविदः परिभाषन्ते ।

सुमन्त्रः—(स्वगतम् ।) आः कष्टां दशामनुप्रपन्नोऽस्मि !

कथं न्याय्यमनुष्ठानं मादृशः प्रतिषेधतु ।
कथं वाभ्यनुजानातु साहसैकरसां क्रियाम् ॥ २१ ॥

At the sight of this boy my heart feels drawn towards him. Can it be due to our meeting which is (but) accidental? is It the extraordinary qualities in him that attract me? May be, it is due to an old attachment conceived in some previous birth. Can it be due to close relationship not known, through the influence of fate? (16.)

Sumantra—Generally it is the nature of the living (beings) that some one should conceive an ardent attachment for some other. In popular language this (psychic phenomenon) is known as "love at first sight." This love, the wise declare to be spontaneous and unaccountable.

The attachment that springs up without any apparent cause cannot be counteracted; it is a thread of affection that knits together the inner hearts. (17)

The Princes—(Each to the other)

How can I discharge arrows against his body so lovely and bright like a Rajapatta gem. (Why)! The longing to meet and embrace him makes my hair stand on end. (18)

But what course is open to me against one who has shown such splendid valour, except the use of arms? What again (I ask) is the use of arms if they are not to be used against such an object? What again would he say when he sees me averse to fight, after having lifted my weapon? Stern indeed is the duty of a warrior, that obstructs the course of love. (19)

Sumantra—(Observes Lava; with tears; to himself).

O, my heart! why dost thou indulge in fancies? The very seed of our hope has long before been destroyed by fate. When the creeper has been cut down, whence can there be the rise of a flower? (20)

Chandraketu—Venerable Sumantra let me get down from the chariot.

Sumantra—What for?

Chandraketu—In the first place this warrior would be honoured. Secondly I shall have followed the rules of conduct laid down for the Warrior caste; "Those in chariot shall not attack one on foot" so say those conversant with the code (of laws).

Sumantra—(To himself). Alas! I am in a great fix..

How can a man like me dissuade one from the right course? How again should I consent to an act which is essentially an adventure? (21)

चन्द्रकेतुः—यदा तातमिश्रा अपि पितुः प्रियसखमर्थसंशयेष्वार्यमेव पृच्छन्ति तत्किमार्यो विमृशति ।

सुमन्त्रः—आयुष्मन्, एवं यथाधर्ममभिमन्यसे ।

एष साङ्ग्रामिको न्याय एष धर्मः सनातनः ।
इयं हि रघुसिंहानां वीरचारित्रपद्धतिः ॥ २२ ॥

चन्द्रकेतुः—अप्रतिरूपं वचनमार्यस्य ।

इतिहासं पुराणं च धर्मप्रवचनानि च ।
भवन्त एव जानन्ति रघूणां च कुलस्थितिम् ॥ २३ ॥

सुमन्त्रः—(सस्नेहास्रं परिष्वज्य)

जातस्य ते पितुरपीन्द्रजितो निहन्तु-
र्वत्सस्य वत्स कति नाम दिनान्यमूनि ।
तस्याप्यपत्यमनुतिष्ठति वीरधर्मं
दिष्ट्या गतं दशरथस्य कुलं प्रतिष्ठाम् ॥ २४ ॥

चन्द्रकेतुः—(सकष्टम्)

अप्रतिष्ठे रघुज्येष्ठे का प्रतिष्ठा कुलस्य नः ।
इति दुःखेन तप्यन्ते त्रयो नः पितरोऽपरे ॥ २५ ॥

सुमन्त्रः—अहह हृदयमर्मदारणान्येव चन्द्रकेतोर्वचनानि ।

लवः—हन्त मिश्रीकृतो रसक्रमो वर्तते ।

यथेन्दावानन्दं व्रजति समुपोढे कुमुदिनी
तथैवास्मिन्दृष्टिर्मम कलहकामः पुनरयम् ।
रणत्कारक्रूरक्वणितगुणगुञ्जद्गुरुधनु-
र्धृतप्रेमा बाहुर्विकचविकरालोल्बणरसः ॥ २६ ॥

चन्द्रकेतुः—(अवतरणं रूपयन्) आर्य सावित्राश्चन्द्रकेतुरभिवादयते ।

सुमन्त्रः—अहितस्यैव पराजयाय महानादिवराहः कल्पताम् ।

अपि च !

देवस्त्वां सविता धिनोतु समरे गोत्रस्य यस्ते पिता
त्वां मैत्रावरुणोऽभिनन्दतु गुरुर्यस्ते गुरूणामपि ।
ऐन्द्रावैष्णवमाग्निमारुतमथो सौपर्णमोजोस्तु ते
देयादेव च रामलक्ष्मणधनुर्ज्याघोषमन्त्रो जयम् ॥ २७ ॥

Chandraketu—When even the elders of my family consult your houour, the dear friend of their father, pray, why do you hesitate ?

Sumantra—Long-lived one, your sentiment is quite in conformity with the rules of conduct.

This is the law to be observed on the fields of battle; this is the everlasting code of honour; this is the line of conduct followed by the lions of the race of Raghus. (22)

Chandraketu—Your words, O worthy one, have no parallel.

History, mythology, the injunctions of religion and the traditions of the family of Raghus are known only to thyself. (23)

Sumantra—(Embraces him with tears of affection).

How few indeed are the years that have passed since the birth of your dear father, the conqueror of Indrajit! His child now follows the course of conduct laid down for a warrior. All hail to the family of Dashrath which has attained this stability. (24)

Chaudraketu—(with grief).

What stability can our family have so long as the eldest of the Raghu's house has no heir? It is this thought tnat torments the three other elders of our family. (25)

Sumantra—Alas! The words of Chandraketu pierce the very vitals of the heart.

Lava—Alas! My sentiments have got confused.

I feel delighted at the sight of this boy, just like a night-lotus at the rise of the moon. And yet my arm which has revealed its spirit of war and which fondly holds the heavy bow, is eager for the fight. And the very strings of the bow resound with the fierce sound of its twang. (26)

Chandraketu—(Descending from the chariot) Worthy sir, Chandraketu of the solar race salutes you.

Sumantra—

May the great primeveal Boar grant thee success over thy enemy! Moreover.

May the divine sun, who is the progenitor of thy race, cheer thee in the ensuing fight. May the son of Mitra and Varuna, the preceptor of thy elders, bless thee. Mayest thou have the valour of Indra, Vishnu, of Agni and Maruts and of Garuda. May the twang of the strings of the bows of Rama and Lakshmana act like a charm, and secure victory for thee. (27)

लवः—कुमार अति हि नाम शोभसे रथस्थ एव । कृतं कृतमत्यादरेण ।

चन्द्रकेतुः—तर्हि महाभागोऽप्यन्यं रथमलङ्करोतु ।

लवः—आर्य प्रत्यारोपय रथोपरि राजपुत्रम् ।

सुमन्त्रः—त्वमप्यनुरुध्यस्व चन्द्रकेतोर्वचनम् ।

लवः—को विचारः स्वेषूपकरणेषु । किं त्वरण्यसदो वयमनभ्यस्तरथचर्याः।

सुमन्त्रः—जानासि वत्स दर्पसौजन्ययोर्यथोचितमाचरितुम् । यदि पुनस्त्वामीदृशमैक्ष्वाको राजा रामभद्रः पश्येत्तदा तस्य स्नेहेन हृदयमभिष्यन्देत ।

लवः —आर्य सुजनः स राजर्षिः श्रूयते । (सलज्जमिव ।)

वयमपि न खल्वेवंप्रायाः क्रतुप्रतिघातिनः
क इह न गुणैस्तं राजानं जनो बहु मन्यते ।
तदपि खलु मे स व्याहारस्तुरङ्गमरक्षिणां
विकृतिमखिलक्षत्राक्षेपप्रचण्डतयाकरोत् ॥ २८ ॥

चन्द्रकेतुः—(सस्मितम्) किं नु भवतस्तातप्रतापोत्कर्षेऽप्यमर्षः ।

लवः—अस्त्विहामर्षो मा भूद्वा । एतत्तु पृच्छामि । दान्तं हि राजानं राघवं शृणुमः । स किल नात्मना दृप्यति नास्य प्रजा वा दृप्ता जायन्ते । तत्किं मनुष्यास्तस्य राक्षसीं वाचमुदीरयन्ति ।

ऋषयो राक्षसीमाहुर्वाचमुन्मत्तदृप्तयोः ।
सा योनिः सर्ववैराणां सा हि लोकस्य निर्ऋतिः ॥ २९ ॥

इति ह स्म तां निन्दन्ति । अथेतरामभिष्टुवन्ति ।

कामं दुग्धे विप्रकर्षत्यलक्ष्मीं
कीर्तिं सूते दुष्कृतं या हिनस्ति ।
तां चाप्येतां मातरं मङ्गलानां
धेनुं धीराः सूनृतां वाचमाहुः ॥ ३० ॥

सुमन्त्रः—परिपूतस्वभावोऽयं बत कुमारः प्राचेतसान्तेवासी । वदत्ययमभिसम्पन्नमार्षेण संस्कारेण ।

लवः—यत्पुनश्चन्द्रकेतो वदसि किं नु भवतस्तातप्रतापोत्कर्षेऽप्यमर्ष इति तत्पृच्छामि किं व्यवस्थितविषयः क्षत्रधर्म इति ।

Lava—Prince! Thou truly appearest exceedingly charming, seated in thy chariot.

Chandraketu—Then let thy worthy self also grace another chariot.

Lava—Worthy sir, help the prince to the chariot.

Sumantra—Do you also comply with the request of dear Chandraketu.

Lava—Why should there be hesitation in using one's own things? But we are dwellers in the forest and not accustomed to drive in chariots.

Sumantra—Dear son, thou knowest how to behave in a manner which shows both pride and politeness; if however Ramachandra, the descendent of Ikshvaku, were to behold thee, such as thou art, his heart will melt with affection.

Lava—Revered Sir! That royal sage is said to be a good man (with an expression of shame).

We too are not (habitually) so illdisposed as to put obstacles in the performance of sacrifices. Moreover who, in this world, does not highly respect that king on account of his virtues. Nevertheless the words of the guardians of the horse did indeed excite my anger, implying as they did, a terrible insult to the whole warrior caste. (28)

Chandraketu—Dost thou take an insult even at the extraordinary valour of my father?

Lava—It matters not whether I felt angry or not. But I ask this question. We hear that the King of Raghu's race is self-restrained. He is not arrogant they say. Nor are his subjects impudent. Why then did his men utter words fit to be used only by the demons.

The sages describe the words of the conceited and the arrogant as hellish; "That is the source of all enmities; that is a great calamity in the World." (29)

In such words do they condemn that kind of speech, and the other kind they extol.

The wise call truthful and agreeable speech a cow, the source of all blessings; a cow that grants desires, removes misery, yields fame and destroys sin. (30)

Sumantra—This boy, the pupil of Prachetas, has the purest of hearts. He speaks what is most proper, owing to the influence of ascetic culture.

Lava—And now, Chandraketu,—as to your question "if I am indignant at your father's superiority in point of valour;" I ask "Are the virtues of the Kshatriya caste confined to one individual alone?"

सुमन्त्रः—नैव खलु जानासि देवमैक्ष्वाकं येनैवं वदसि । तद्विरमाति प्रसङ्गात् ।

सैनिकानां प्रमाथेन सत्यमोजायितं त्वया ।
जामदग्न्यस्य दमने न हि निर्बन्धमर्हसि ॥ ३१ ॥

लवः—(सहासन् ।) आर्य जामदग्न्यस्य दमनः स राजेति कोऽयमुच्चैर्वादः ।

सिद्धं ह्येतद्वाचि वीर्यं द्विजानां
बाह्वोर्वीर्यं यत्तु तत्क्षत्रियाणाम् ।
शस्त्रग्राही ब्राह्मणो जामदग्न्य-
स्तस्मिन्दान्ते का स्तुतिस्तस्य राज्ञः ॥ ३२ ॥

चन्द्रकेतुः—(सोन्मादमिव ।) आर्य सुमन्त्र कृतमुत्तरोत्तरेण ।

कोऽप्येष संप्रति नवः पुरुषावतारो
वीरो न यस्य भगवान्भृगुनन्दनोऽपि ।
पर्याप्तसप्तभुवनाभयदक्षिणानि
पुण्यानि तातचरितान्यपि यो न वेद ॥ ३३ ॥

लवः—को हि रघुपतेश्चरितं महिमानं च न जानाति । यदि नाम किंचिदस्ति वक्तव्यम् । अथवा शान्तम् ।

वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु किं वर्ण्यते
सुन्दस्त्रीमथनेऽप्यकुण्ठयशसो लोके महान्तो हि ते ।
यानि त्रीण्यपराङ्मुखान्यपि पदान्यासन्खरायोधने
यद्वा कौशलमिन्द्रसूनुनिधने तत्राप्यभिज्ञो जनः ॥ ३४ ॥

चन्द्रकेतुः—आः, तातापवादभिन्नमर्याद, अति हि नाम प्रगल्भसे ।

लवः—अये मय्येव भ्रुकुटीमुखः संवृत्तः ।

सुमन्त्रः—स्फुरितमनयोः क्रोधेन । तथा हि ।

Sumantra—Thou dost not know the king of the Ikshvaku race; this is why thou speakest thus. Desist from this rashness therefore.

> Thou hast certainly displayed thy valour by the slaughter of the soldiers. But thou oughtest not to persist in thy remarks against the vanquisher of Jamadagni (31)

Lava—(Sneeringly) What is there to boast about in this that the king is the victor of the son of Jamadagni ?

> It is an admitted fact that the valour of the Brahmins lies in their tongue. What is called the valour of arms is an exclusive property of the Kshatrias. What is there, that should call for praise, in the king, if he vanquished a Brahmin of the Jamadagni family who used weapons ? (32)

Chandraketu—(Agitated) Worthy Sir enough of this parrying of words.

> Here is some new incarnation in a human form to whom even the revered son of Jamadagni is no warrior. He seems to be ignorant of the meritorious deeds of my father who conferred the boon of safety on the seven worlds. (33)

Lava—Why, who does not know the exploits and the greatness of Raghupati? And yet there is some thing that might be said. Or God forbid!

> He is old; his actions ought not to be scrutinised: let him alone; why dwell on his doings? He passes for a great man in the world and his fame is unblemished even though he killed (a woman) the wife of Sunda! (Tadaka). The three steps which he had to pace back, (though) without turning his face, in his fight with Khara, and skill displayed in killing the son of Indra (Vali) are all facts well known to the world. (34)

Chndraketu—Ha! You violate all rules of propriety in scandalising my uncle. You are growing too bold.

Lava—Ha! He frowns at me.

Sumantra—Their anger is inflamed. For,

चूडामण्डलबन्धनं तरलयत्याकूतजो वेपथुः
किंचित्कोकनदच्छदस्य सदृशे नेत्रे स्वयं रज्यतः ।
धत्ते कान्तिमकाण्डताण्डवितयोर्भङ्गेन वक्त्रं भ्रुवो-
श्चन्द्रस्योत्कटलाञ्छनस्य कमलस्योद्भ्रान्तभृङ्गस्य च ॥३५॥

कुमारौ—तदितो विमर्दक्षमां भूमिमवतरावः ।

(इति निष्क्रान्ताः सर्वे ।)

॥ पञ्चमोऽङ्कः ॥

The tremor caused by rage, shakes the knot of the tuft of hair; the eyes that by nature slightly resemble the petals of the red lotus are becoming deep red; and by the knitting of their eye-brows which have suddenly been called into play, their faces bear resemblance to the moon, the spots showing prominently: or to a lotus with bees hovering about. (36)

The two lads—Then let us repair to a spot suitable for fighting. (Exeunt all).

End of the Fifth Act (named)

"The valour of the Youths."

॥ षष्ठोऽङ्कः ॥

(ततः प्रविशति विमानेनोज्ज्वलं विद्याधरमिथुनम्)

विद्याधरः—अहो नु खल्वनयोर्विकर्तनकुलकुमारयोरकाण्डकलहप्रचण्डयोरद्द्योतितक्षत्रलक्ष्मीकयोरत्यद्भुतोद्भ्रान्तदेवासुराणि विक्रान्तचरितानि । तथाहि प्रिये पश्य पश्य ।

झणज्झाणितकङ्कणत्क्वाणितकिङ्किणीकं धनु-
ध्वर्नद्गुरुगुणाटनीकृतकरालकोलाहलम् ।
वितत्य किरतोः शरानविरतस्फुरच्चूडयो
र्विचित्रमभिवर्तते भुवनभीममायोधनम् ॥ १ ॥

जृम्भितं च विचित्राय मङ्गलाय द्वयोरपि !
स्तनयित्नोरिवामन्ददुन्दुभेदुन्दुमायितम् ॥ २ ॥

तत्प्रवर्ततामनयोः प्रवीरयोरनवरतमविरलमिलितविकचकनककमलकमनीयसंहतिरमरतरुतरुणमणिमुकुलनिकरमकरन्दसुन्दरः पुष्पनिपातः ।

विद्याधरी—ता किं ति उण अआण्डविफ्फुरिदतडिच्छडाकडारं विअ अम्बरं झत्ति संवुत्तम् ।[तत्किमिति पुनरकाण्डविस्फुरिततडिच्छटाकडारमिवाम्बरं झटिति संवृत्तम् ।]

विद्याधरः—तत्किं नु खल्वद्य

त्वष्टृयन्त्रभ्रमिभ्रान्तमार्तण्डज्योतिरुज्ज्वलः ।
पुटभेदो ललाटस्थनीललोहितचक्षुषः ॥ ३ ॥

आं ज्ञातम् । जातक्षोभेण चन्द्रकेतुना प्रयुक्तमप्रतीरूपमस्त्रमाग्नेयम् । यस्यायमग्निच्छटासंपातः । संप्रति हि । आश्चर्यम् ।

अवदग्धकर्बुरितकेतुचामरै-
रपयातमेव हि विमानमण्डलैः ।
दहति ध्वजांशुकपटावलीमिमां
नवकिंशुकद्युतिसविभ्रमः शिखी ॥ ४ ॥

प्रवृत्त एवायमुच्चण्डवज्रखण्डावस्फाटपटुरवस्फुलिङ्गगुरुरुत्तालतुमुललेलिहानोज्ज्वलज्वालासंभारभैरवः भगवानुषर्बुधः । प्रचण्डश्चास्य सर्वतः सन्तापः । तत्प्रियामङ्गेनाच्छाद्य सुदूरमपसरामि । (तथा करोति ।)

ACT VI.

(Then enter a pair of Vidydharas in a bright aerial car. Oh! Wonderful indeed are the valourous deeds of these two princes of the solar race who are suddenly engaged in a fierce fight with their warlike spirit roused to action. Their deeds confound with amazement gods and demons. For, my beloved, behold.

A wonderful fight, striking terror into the whole world is raging between the two warriors; Their locks are constantly fluttering and they shower arrows by stretching their bows whose bells are ringing like the clash of tinkling bracelets; the bows produce a frightful sound by reason of their huge resounding strings and its points. (1)

And the sound of the divine drum, deep like that of a cloud has begun for the welfare of both. (2)

Let us therefore begin pouring down on these two great warriors a continual shower of flowers, being thickly internixed with the lovely, full blown golden lotuses.

By the honey of the numerous fresh and jewel-like buds of the trees of paradise they will (also) be gratifying to the senses.

Vidyadhari—But why has the sky in a moment become tawny as with the streaks of lightening suddenly flashing foath?

Vidyadhar— Can it be that today, Shiva has opened his eye on the forehead, emitting dazzling lustre like that of the sun whirled rouud on the moving wheel by Tvashtra? (3)

Ah? I understand. It is the fireproducing missile discharged by prince Chandraketu, his anger being roused. The sparks of fire are issuing from the same. For, at present.

The multude of heaveuly cars have indeed fied; their banners and chauries are half-burnt and made variagated, while the fire bearing the lustre of a fresh Kinshuka flower is burning this row of sliken flag-cloth. Wonderful! (4)

The revered fire has actually spread. The outburst of its sparks, accompained by a fearful hissing sound, resembles that of the thunderbolt breaking into fragments. (How) awful is its towering and tumultuous mass of fliickering flames! (How intense its heat all round?)

So I will move away screening my wife with my own body (does accordingly.)

विद्याधरी—दिठ्ठेआ एदेण विमलमुत्ताफलअसीदलसिणिद्धमसिणमंसलेण णाहदेहप्फंसेण आणन्दमंदमुउलिदघुण्णन्तलोअणाए अद्धोदिदो जेव्व अन्दरिदो मे संदावो । [दिष्ट्या एतेन विमलमुक्ताफलकशीतलस्निग्धमसृणमांसलेन नाथदेहस्पर्शेनानन्दमन्दमुकुलितघूर्णमानलोचनाया अर्धोदित एवान्तरितो मे संन्तापः ।]

विद्याधरः—अयि किमित्र मया कृतम् । अथवा ।

आकिञ्चिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति ।
तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥ ५ ॥

विद्याधरी—कहं अविरलविलोलघुण्णन्ताविज्जुल्लदाविलासमंडिदेहिं मत्तमोरकण्ठसामलेहिं ओत्थरीअदि णभोङ्गणं जलहरेहिं । [कथमविरलविलोलघूर्णमानविद्युल्लताविलासमण्डितैर्मत्तमयूरकण्ठश्यामलैरवस्तीर्यते नभोङ्गणं जलधरैः ।]

विद्याधरः—हन्त कुमारलवप्रयुक्तवारुणास्त्रप्रभावः खल्वेषः । कथमविरलप्रवृत्तवारिधारासहस्रसम्पातैः प्रशान्तमेव पावकास्त्रम् ।]

विद्याधरीः—पिअं मे पिअं मे । [प्रियं मे प्रियं मे ।]

विद्याधरः—हन्त हन्त भोः सर्वमतिमात्रं दोषाय । यत्प्रलयवातावलिक्षोभगम्भीरगुलुगुलायमानेमघमेदुरान्धकारनीरन्ध्रनद्धामिव एकवारविश्वग्रसनविकटविकरालकालमुखकन्दरविवर्तमानामिव युगान्तयोगनिद्रानिरुद्धसर्वद्वारनारायणोदरनिविष्टमिव भूतजातं प्रवेपते । साधु चन्द्रकेतो साधु । स्थाने वायव्यमस्त्रमीरितम् । यत ।]

विद्याकल्पेन मरुता मेघानां भूयसामपि ।
ब्रह्मणीव विवर्तानां क्वापि प्रविलयः कृतः ॥ ६ ॥

विद्याधरी—णाध को दाणिं एसो संभमुक्खित्ताकरब्भमिदोत्तरिआञ्चलो दूरदो जेव्व महुरसिणिद्धवअणपडिसिद्धजुद्धव्वावारो एदाणं कुमाराणं अन्दरे विमाणवरं ओदरावेदि । [नाथ क इदानीमेष संभ्रमोत्क्षिप्तकरभ्रमितोत्तरीयाञ्चलो दूरत एव मधुरस्निग्धवचनप्रतिषिद्धयुद्धव्यापार एतयोः कुमारयोरन्तरे विमानवरमवतारयति ।

Luckily the heat that had but partially affected me has been-removed by the touch of my lord's body—the touch which is soft, agreable and soothing like a string of spotless pearls. The touch is thrilling and it has caused my eyes to close and roll about with delight.

Vidyadhara—Ah! What have I done! Or

A beloved person is one's indescribable treasure; he gives delight and removes sufferings without doing anything himself. 5

Vidyadhari—Ah! How is it that the sky is overcast with clouds dark like the necks of giddy peacocks and decorated with playful lightning continuously flashing forth.

Vidyadhar—Ha! Ha! This indeed is the result of the Varuna missile employed by prince Lava. Thousands of showers gathering together have quenched the fire.

Vidyadhari—How pleased am I?

Vidhadhar—Alas! Alas! Everything in excess is an evil. The whole creation enveloped in darkness, deepened hy the roariug clouds agitated by a series of stormy winds blowing furiously at the time of the world conflagration is as it were trembling; the whole creation is as it were rolling in the horrid cavity of the mouth of Death opened wide to make a single morsel of the whole world; or it is, as it were, shut up in the belly of Narayan when at the end of a Yuga he goes into a trance preventing access to all objects of senses. Well done Chandraketu, Well done

You let lose the wind missile at the right moment; Since the wind has entirely banished the clouds, though numerous, just as acquaintenance with the knowledge of the reality dispells all illusions superin-posed on the Supreme truth, 6

Vidyadhari—But, who can this be? my dear, who is landing his celestial car between these two princes, He is waiving the skirts of his outer garment and with his hand hastily raised ordering them, from a great distance, with sweet and kind words, to desist from fighting?

विद्याधरः—(दृष्ट्वा) एष शम्बूकवधात्प्रतिनिवृत्तो रघुपतिः ।

शान्तं महापुरुषसङ्गदितं निशम्य
तद्गौरवात्समुपसंहृतसंप्रहारः ।
शान्तो लवः प्रणत एव च चन्द्रकेतुः
कल्याणमस्तु सुतसङ्गमेनेन राज्ञः ॥ ७ ॥

तदितस्तावदेहि । (इति निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

(ततः प्रविशति रामो लवः प्रणतश्चन्द्रकेतुश्च ।)

रामः—(पुष्पकादवतरन् ।)

दिनकरकुलचन्द्र चन्द्रकेतो
सरभसमेहि दृढं परिष्वजस्व ।
तुहिनशकलशीतलैस्तवाङ्गैः
शमुपयातु ममापि चित्तदाहः ॥ ८ ॥

(उत्थाप्य सस्नेहास्रं परिष्वज्य ।) अपि नाम कुशलं तव दिव्यास्त्रधरदेहस्य ।

चन्द्रकेतुः—कुशलमत्यद्भुतक्रियस्य प्रियदर्शनस्य लवस्य लाभाभ्युदयेन । तद्विज्ञापयामि मामिव विशेषेण वा मत्तः स्निग्धेन चक्षुषा पश्यत्वमुं वीरमनरालसाहसं तातः ।

रामः—(लवं निरूप्य ।) दिष्ट्या अतिगम्भीरमधुरकल्याणाकृतिरयं वयस्यो वत्सस्य ।

त्रातुं लोकानिव परिणतः कायवानस्त्रवेदः
क्षात्रो धर्मः श्रित इव तनुं ब्रह्मकोशस्य गुप्त्यै ।
सामर्थ्यानामिव समुदयः सञ्चयो वा गुणाना-
माविर्भूय स्थित इव जगत्पुण्यनिर्माणराशिः ॥ ९ ॥

लवः—(स्वगतम्) अहो पुण्यानुभावदर्शनोऽयं महापुरुषः ।

आश्वासस्नेहभक्तीनामेकमायतनं महत् ।
प्रकृष्टस्येव धर्मस्य प्रसादो मूर्तिसुन्दरः ॥ १० ॥

Vidyadhar—(Observing) Fortunately this is king Raghupati who has returned after killing Sambuka.

Having heard the calm words of the great personage, out of respect for him, Lava has stopped fighting and Chandraketu has bowed down. May the king be hoppy by the union of his sons! 7

Therefore let us leave this place. (Exaunt).

Here ends the mixed Vishkambhaka.

(Then enter Ram, Lava and Chandraketu in a suppliant posture.).

Rama—(Alighting from the Pushpaka)

O Chandraketu, O thou moon of the solar race. be quick, give me a close embrace. Let the fire that is burning in my mind be quenched by the touch of your limbs, cool to the touch like a piece of snow. (8)

Chandraketu—Here I salute your reverence!

(Raising him up and embracing him with tears of afiections O holder of divine missiles are you quite well ?

Chandraketu—I am quite happy by the acquisition of this sweet Lava to our side-this performer of wonderful deeds. I therefore, request that my uncle should look upon this brave warrior with an equally affectionate eye or even more.

Rama—(Observing Lava). I am glad that my child (Chandraketu) has a friend who is dignified, lively, and auspicious in appearance.

He is, as it were science of War appearing in a bodily form for the protection of the world,He is the code of duties enjoined upon the warrior caste, manifesting itself in a human form for the protection of Brahma in the form of a treasure. He is nothing less than an assemblage of all powers put together. He is a storehouse of all virtues. Ay, he is the very store of all meritorious actions in the world standing out in visible form. (9)

Lava—(To himself).

Oh! how purifying and majestic is the appearance of this great personage ?

He is the abode of confidence, affection and devotion. The blessings of all the sacred injunctions presented in a beautiful form. (10)

आश्चर्यम् ।

विरोधो विश्रान्तः प्रसरति रसो निर्वृतिघन-
स्तदौद्धत्यं क्वापि व्रजति विनयः प्रह्वयति माम् ।
झटित्यस्मिन्दृष्टे किमिव परवानस्मि यदि वा
महार्घस्तीर्थानामिव हि महतां कोऽप्यतिशयः ॥ ११ ॥

रामः—तत्किमयमेकपद एव मे दुःखविश्रामं ददात्युपस्नेहयति च कुतोऽपि निमित्तादन्तरात्मानम् । अथवा स्नेहश्च निमित्तसव्यपेक्ष इति विप्रतिषिद्धमेतत् ।

व्यतिषजति पदार्थानान्तरः कोऽपि हेतु-
र्न खलु बहिरुपाधीन्प्रीतयः संश्रयन्ते ।
विकसति हि पतङ्गस्योदये पुण्डरीकं
द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः ॥१२॥

लवः—चन्द्रकेतो क एते ।

चन्द्रकेतुः—प्रियवयस्य ननु तातपादाः ।

लवः—ममापि तर्हि धर्मतस्तथैव । यतः प्रियवयस्य इति भवतोक्तम् । किं तु चत्वारः खलु भवतामेवंव्यपदेशभागिनस्तत्रभवन्तो रामायणकथापुरुषाः । तद्विशेषं ब्रूहि ।

चन्द्रकेतुः—ननु ज्येष्ठतातपादा इत्यवेहि ।

लवः—(सोल्लासम् ।) कथं रघुनाथ एव । दिष्ट्या सुप्रभातमद्य यदयं देवो दृष्टः । (सविनयकौतुकं निर्वर्ण्य ।) तात प्राचेतसान्तेवासी लवोऽभिवादयते ।

रामः—आयुष्मन् एह्येहि । (इति सस्नेहमालिङ्ग्य ।) अयि वत्स कृतं कृतमतिविनयेन । अनेकवारमपरिश्लथं परिष्वजस्व माम् ।

परिणतकठोरपुष्करगर्भच्छदपीनमसृणसुकुमारः ।
नन्दयति चन्द्रचन्दननिष्यन्दजडस्तव स्पर्शः ॥१३॥

लवः—(स्वगतम्) ईदृशो मां प्रत्यमीषामकारणस्नेहः । मया पुनरेभ्य एव द्रोग्धुमज्ञेनायुधपरिग्रहः कृतः । (प्रकाशम् ।) मृष्यन्त्विदानीं लवस्य बालिशतां तातपादाः ।

Oh wonder!

(At his sight) all hostility has eased and a feeling of delight spreads over me; that arrogance has vanished, I know not how, and modesty makes me humble. The moment I saw him was overpowered. Or rather the high minded possess some supreme excellence like that of holy places. (11)

Rama—How is it that all of a sudden his sight has brought about a sensation of suffering and filled my heart with affection in a misterious manner; Or rather, to say that love is dependent on some obvious cause, is a contradiction in terms.

It is some misterious internal cause that binds things together. Love indeed does not depend upou external and accedental circumstances. The lotus will bloom at the rise of the sun and the moonstone melt when the moon rises. (12)

Lava—Chandraketu—Who is this great man?

Chandraketu—My dear friend, surely this is my revered father (uncle).

Lava—Then mine also; as duty would have it, since you call me your dear friend. But there are four such, according to the Ramayan story, who can claim this mode of address from you. Be more particular please.

Chandraketu—Know him to be the eldest.

Lava—(Joyfully) Why! Is he Raghunath himself? What a lucky day that I should have seen this king (Observes him with modesty and admiration). Father! Lava, the disciple of Valmiki respectfully salutes you.

Rama—Come, come O long-lived one. (Emberaces him affectionately) child enough of this extraordinary modesty. Embrace me closely over and over agaiu.

Your touch, full, soft and tender like the inner leaf of a full-blown lotus and soothing like necter ooozing from the moon or sandal juice, delights me. (13)

Lava—(to himself) Such disinterested affection has he for me; while I (of course) out of ignorance raised my arms and commenced hostility against this very person. (openly) Let my revered father forgive me my childishness.

रामः—किमपराद्धं वत्सेन ।

चन्द्रकेतुः—अश्वानुयात्रिकेभ्यस्तातप्रतापाविष्करणमुपसृत्य वीरायित, मनेन ।

रामः—नन्वयमलङ्कारः क्षत्रस्य ।

न तेजस्तेजस्वी प्रसृतमपरेषां विषहते
स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ।
मयूखैरश्रान्तं तपति यदि देवो दिनकरः
किमाग्नेयो ग्रावा निकृत इव तेजांसि वमति ॥१४॥

चन्द्रकेतुः—अमर्षोऽप्यस्यैव शोभते महावीरस्य । पश्यन्तु हि तात, पादाः प्रियवयस्यनियुक्तजृम्भकास्त्रनिष्कम्पस्तम्भितानि सर्वतः सैन्यानि ।

रामः—वत्स लव संह्रियतामस्त्रम् । त्वमपि चन्द्रकेतो निर्व्यापारविलक्षितानि सान्त्वय बलानि ।

लवः—यथाज्ञापयति तातः । (इति प्रणिधानं नाटयति ।)

चन्द्रकेतुः—यथादिष्टम् । (इति निष्क्रान्तः ।)

लवः—तात प्रशान्तमस्त्रम् ।

रामः—वत्स सरहस्यप्रयोगसंहाराण्यस्त्राण्याम्नायवान्ति ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा
परःसहस्राः शरदस्तपांसि ।
एतान्यपश्यन्गुरवः पुराणाः
स्वान्येव तेजांसि तपोमयानि ॥१५॥

अथैतन्मन्त्रपारायणोपनिषदं भगवान्कृशाश्वः परःसहस्रसंवत्सरान्तेवासिने कौशिकाय प्रोवाच । स तु भगवान्मह्यमित्येष गुरुपूर्वानुक्रमः । कुमारस्य कुतः संप्रदाय इति पृच्छामि ।

लवः—स्वतःप्रकाशान्यावयोरस्त्राणि ।

रामः—(विचिन्त्य ।) किं न संभाव्यते । प्रकृष्टपुण्यपरिपाकोपादानः कोऽपि महिमा स्यात् । द्विवचनं तु कथम् ।

लवः—भ्रातरावावां यमौ ।

रामः—स तर्हि द्वितीयः कः ।

(नेपथ्ये ।) दाण्डायन

Rama—What fault has my dear child committed ?

Chandraketu—When he heard the proclamation of my father's .valourous deeds from the guardians of the horse he behaved in the manner of a warrior.

Rama—This is creditable to a Kshatriva.

A man of spirit cannot bear the supremacy of another. It is his instinct, determined by nature; it is not art. When the god sun blazes incessantly why does the fire-stone emit lustre as if insulted ? (14)

Chandraketu—Ouly in this great warrior even indignation appears graceful. For let my revered father behold how our soldiers are on all sides standing motionless as the result of the use of Jrimbhaka missiles, by him.

Rama—Dear Lava, withdraw the missile. You too Chandraketu cheer up your soldiers who are bewildered being paralised.

Lava—As my father orders! (Remains in meditation).

Chandraketu—As you order, (Exit).

Lava—Father, the missile is quiet.

Rama—Dear child! missiles have secret charms for their use as well as withdrawal and their knowledge is obtained by traditional initiation.

Brahma and others having practised penance for upwards of thousand years for obtainining the benifit of Brahma beheld these manifestations of their own spiritual energy. (15)

Then the venerable Krishashva communicated the occult lore of these missiles to Kaushika, who had been his disciple for over a tnousand years and he transmitted it to me. This is the order of transmission. "Whence did my child obtain these"? I ask.

Lava—The missiles revealed themselves to us both spontaneously.

Rama—(Reflecting). What is impossible? It may be due to some-greatness the result of great merit. But why the duel form.

Lava—Who is then the other.

(Behind the scene).

Dandayan, was there a fight between Lava of long life and the forces of the King? What say you? "Friend there was a fight". Let then today the title of Imperial majesty cease to exist and let also the fires proceding from the weapons of of Kshatriyas be extinguished. (16)

आयुष्मतः किल लवस्य नरेन्द्रसैन्यै-
रायोधनं ननु किमात्थ सखे तथेति ।
अद्यास्तमेतु भुवनेष्वधिराजशब्दः
क्षत्रस्य शस्त्रशिखिनः शममद्य यान्तु ॥१६॥

मः—अथ कोऽयमिन्द्रमणिमेचकच्छवि-
र्ध्वनिनैव बद्धपुलकं करोति माम् ।
नवनीलनीरधरधीरगर्जित-
क्षणबद्धकुड्मलकदम्बडम्बरम् ॥१७॥

लवः—अयमसौ मम ज्यायानार्यः कुशो नाम भरताश्रमात्प्रतिनिवृत्तः

रामः—(सकौतुकम् ।) वत्स इत एवाह्वयैतमायुष्मन्तम् ।

लवः—एवम् । इति परिक्रामति ।)

(ततः प्रविशति कुशः)

कुशः—(साकूतहर्षधैर्यं धनुरास्फालयन् ।)

दत्तेन्द्रभयदक्षिणैर्भगवतो वैवस्वतादा मनो-
र्दृप्तानां दहनाय दीपितनिजक्षत्रप्रतापाग्निभिः
आदित्यैर्यदि विग्रहो नृपतिभिर्धन्यं ममैतत्ततो
दीप्तास्त्रस्फुरदुग्रदीधितिशिखानीराजितज्यं धनुः ॥ १८ ॥

(इति विकटं परिक्रामति ।)

रामः—कोऽप्यस्मिन्क्षत्रियपोतके पौरुषातिरेकः ।

दृष्टिस्तृणीकृतजगत्त्रयसत्वसारा
धीरोद्धता नमयतीव गतिर्धरित्रीम् ।
कौमारकेऽपि गिरिवद्गुरुतां दधानो
वीरो रसः किमयमेत्युत दर्प एव ॥ १९ ॥

लवः—(उपसृत्य ।) जयत्वार्यः ।

कुशः—नन्वायुष्मन् किमियं वार्ता युद्धं युद्धमिति !

लवः—यत्किंचिदेतत् । आर्यस्तु दृप्तभावमुत्सृज्य विनयेन वर्तताम् ।

कुशः—किमर्थम् ।

लवः—यदत्र देवो रघुपतिस्तिष्ठति । स च स्निह्यत्यावयोरुत्कण्ठते च युष्मत्सांनिकर्षस्य ।

कुशः—(सतर्कम् ।) स रामायणकथानायको ब्रह्मकोशस्य गोपायिता ।

Rama—

But who is this of a dark-blue complexion like the dark-blue saphire? By his very voice he makes my hair stand on end and make me look like a kadamb tree that puts forth buds, out of delight, on hearing the deep roar of a fresh blue cloud. (17)

Lava—This is my elder brother, the noble Kusa who has now returned from the hermitage of Bharat.

Rama— (With eagernsss) Dear child call him here.

Lava—I will. (He walks about).

(Enter Kusa).

Kusa—

The kings of the solar race, ever since the time of the revered Vaivaswat Manu, have granted protection from danger to Indra. They have kept the fire of their martial spirit ever blazing for the destruction of the Laughty. If I could get an opportunity to fight with them with my bow, with its strings lighted up, with the flames of the fierce rays shooting forth from the firy missiles, I will consider my bow to be a blessed one. (18)

(Walks forth with haughty strides).

Rama—What an extraordinary valour in this Kshatriya youth!

His look seems to bid defiance to all the beings in the three worlds; his gait, firm and dignified bends down the earth, as it were; even in his childhood he possesses awfulness like that of a mountain. Is this martial spirit? Is this pride itself that is striding forth. (19)

Lava—(Advancing) Victory to my noble brother!

Kusa—Long-lived one! What is this talk about a fight?

Lava—Ah, that is nothing, its a trifle. My noble brother, you should however set aside this sterness and assumee modsty.

Kusa—Why so?

Lava—We have here His Majesty, the lord of the Raghus. He is affectionately disposed towards us and longo for your company.

Kusa—(makes a surmise) (you mean) that hero of the Ramayan, the protector of the treasure-(Brahma.)

लवः—अथ किम् ।

कुशः—आशंसनीयपुण्यदर्शनः स महात्मा । किं तु कथमस्माभिरुपगन्तव्य इति न संप्रधारयामि ।

लवः—यथैव गुरुस्तथोपसदनेन ।

कुशः—कथं हि नामैतत् ।

लवः—आत्युदात्तः सुजनश्चन्द्रकेतुरौर्मिलेयः प्रियवयस्येति सख्येन मामुपतिष्ठते । तेन तत्सम्बन्धेन धर्मतात एवायं राजर्षिः ।

कुशः—संप्रत्यवचनीयो राजन्येऽपि प्रश्रयः ।

(उभौ परिक्रामतः ।)

लवः—पश्यत्वेनमार्यो महापुरुषमाकारानुभावगाम्भीर्यसम्भाव्यमानविविधलोकोत्तरसुचरितातिशयम् ।

कुशः—(निर्वर्ण्य ।)

अहो प्रासादिकं रूपमनुभावश्च पावनः ।
स्थाने रामायणकविर्देवीं वाचं व्यवीवृतत ॥ २० ॥

(उपसृत्य) तात प्राचेतसान्तेवासी कुशोऽभिवादयते ।

रामः—एह्येह्यायुष्मन् ।

अमृताध्मातजीमूतस्निग्धसंहननस्य ते ।
परिष्वङ्गाय वात्सल्यादयमुत्कण्ठते जनः ॥ २१ ॥

(परिष्वज्य । स्वगतम् ।) तत्किमपत्यमयं दारकः ।

अङ्गादङ्गात्स्रुत इव निजस्नेहजो देहसारः
प्रादुर्भूय स्थित इव बहिश्चेतनाधातुरेकः ॥
सान्द्रानन्दक्षुभितहृदयप्रस्रवेनेव सृष्टो
गात्रं श्लेषे यदमृतरसस्रोतसा सिञ्चतीव ॥ २२ ॥

लवः—तात ललाटंतपो वर्मांशुः । तदत्र सालवृक्षच्छाये मुहूर्तमासनपरिग्रहं करोतु तातः ।

रामः—यदभिरुचितं वत्सस्य ।

(सर्वे परिक्रम्य यथोचितमुपविशन्ति ।)

रामः—(स्वगतम् ।)

अहो प्रश्रययोगेऽपि गतिस्थित्यासनादयः ।
साम्राज्यशंसिनो भावाः कुशस्य च लवस्य च ॥ २३ ॥

Lava—Quite so.

Kusa—He is a magnanimous person. His holy sight deserves to be longed for. I am however at a loss to know as to how we should approach him.

Lava— Just as we would our father.

Kusa—How indeed can this be ?

Lava—The high minded gentle Chandraketu—the son of Urmila-treats me with affection and calls me his dear friend. On account of this connection this royal sage is to us in the place of a father, according to the code of manners.

Kusa—In the present case humility, though shown even to a Kshatriya is not blamable.

(Both walk about).

Lava—See this great person, dear brother. The extraordinary character of his various superhuman acts can be inferred from his form, majesty and serenity.

> **Kusa**—(closely observing). Oh! bow gracious is his form and how sanctifying his majesty! In a right cause indeed has the author of the Ramayana made use of the divine speech. (20)

(approaching) Father, Kusa, the disciple of Prachetasa salutes you.

> **Rama**—Come, Come, Oh long-lived one. Out of affection I am eagerly longing to embrace your body, smooth and lovely like a cloud filled with water. (21)

(Having embraced him, to himself) Can this boy be my own child ?

> When I embrace him I feel as if my body is sprinkled over with a stream of necter. He seems, as it were, to be the essence of my body flowing forth from every limb, 'out of affection. Or rather he is my own life appearing in a visible form outside my body. He is (as it were) the product of the exudation of my heart agitated by intence joy. (22)

Lava—Father, the sun is in mid-sky. Please take a seat for a while in the shade of the Sala tree.

Rama—As you please. (All walk about and take appropriate seats).

Rama—(To himself).

> Ha! Even when accompanied by humility the general deportment of Kusa and Lava, such as their gait, their mode of standing, sitting indicate their imperial dignity. (23)

वपुरवियुतसिद्धा एव लक्ष्मीविलासाः
प्रतिकलकमनीयां कान्तिमुद्भेदयन्ति ।
अमलिनमिव चन्द्रं रश्मयः स्वे यथा वा
विकसितमरविन्दं बिन्दवो माकरन्दाः ॥२४॥

भूयिष्ठां च रघुकुलकुमारच्छायामनयोः पश्यामि ।

कठोरपारावतकण्ठमेचकं
वपुर्वृषस्कन्धसुबन्धुरांसकम् ।
प्रसन्नसिंहस्तिमितं च वीक्षितं
ध्वनिश्च मङ्गल्यमृदङ्गमङ्गलः ॥ २५ ॥

(निपुणं निरूप्य ।) अये न केवलमस्मत्संवादिन्याकृतिः ।

अपि जनकसुतायास्तच्च तच्चानुरूपं
स्फुटमिह शिशुयुग्मे नैपुणोन्नेयमस्ति ।
ननु पुनरिव तन्मे गोचरीभूतमक्ष्णो–
रभिनवशतपत्रश्रीमदास्यं प्रियायाः ॥ २६ ॥

शुक्लाच्छदन्तच्छविसुन्दरेयं
सैवोष्ठमुद्रा स च कर्णपाशः ।
नेत्रे पुनर्यद्यपि रक्तनीले
तथापि सौभाग्यगुणः स एव ॥ २७ ॥

(विचिन्त्य ।) तदेतत्प्राचेतसाध्युषितमरण्यं यत्र किल देवी परित्यक्ता । इयं चानयोराकृतिर्वयोऽनुभावश्च । यदपि स्वतःप्रकाशान्यस्त्राणीति तत्र विमृशामि । अपि खलु तच्चित्रदर्शनप्रासाङ्गिकमस्त्राभ्यनुज्ञानमुद्भूतं स्यात् । न ह्यसांप्रदायिकान्यस्त्राणि पूर्वेषामप्यनुशुश्रुम । अयं च संप्लवमानमात्मानं सुखातिशयो हृदयस्य मे विस्रम्भयते । यमाविति च भूयिष्ठमात्मसंवादः भूयिष्ठं च मया द्विधा प्रतिपन्नो देव्या गर्भिणीभाव आसीत् । (सास्रम् ।)

पुरा रूढे स्नेहे परिचयविकासादुपचिते
रहो विश्रब्धाया अपि सहजलज्जाजडदृशः ।
मयैवादौ ज्ञातः करतलपरामर्शकलया
द्विधा गर्भग्रन्थिस्तदनु दिवसैः कैरपि तया ॥ २८ ॥

(रुदित्वा) तत्किमेतौ पृच्छामि केनाचिदुपायेन ।

लवः—तात किमेतत् ।

The artless graces and beauty show their resplendent charms, lovely in each part, to advantage; just as her attractive rays indicate the flawless moon or the drops of honey the full blown lotus. (24)

I also observe in them almost complete resemblence to the princes of Raghus race.

Their complexion is dark-blue like the neck of a fullgrown pigeon; their shoulders are well developed like those of a bull; their gaze is steady like that of a lion in a good mood; and their voice, deep like that of a drum beaten on an auspicious occasion. (25)

(Observing them carefully) Ha! not only does their form resemble mine.

But to a discerning eye the various details of resemblences to Janaka's daughter are clearly visible in these two boys. Surely that face of my darling, beautiful like a fresh lotus, has, as it were, again been presented to my eye. (26)

The same is the cast of their lips, charming on account oi the beauty of the teeth that disclose a whiteness of pearls; and the same too is the cast of their ears; and although their eyes are red and blue, yet their lustre is the same. (27)

(Reflecting). And this is the wood where Valmiki dwells, and it was here, I understand, the queen was abandoned. This is their form and this their age and majesty. And the fact that the missiles manifested themselves to them of their own accord makes me reflect thus.—Can it be my own permission to the missiles, at the time of observing the painting that has taken effect? We hear that missiles did not pass without instructions traditionally imparted, even in the case of our ancestors. This excessive delight of my heart too, assures my mind tossed about by doubts. The fact they are twins also agrees with my experience. For I had often marked in her state of pregnancy that she carried a double fœtus. (With tears).

For, when the love that had taken root had already grown with our growing familiarity, it was I who perceived with the gentle touch of my hand the double nature of the fœtus in her womb while she had closed her eyes out of coyness though we were all alone; and it was after some days that she came to know about it herself (He weeps). (28)

What then shall I ask these boys and on what pretext?

Lava—Father, what means this?

बाष्पवर्षेण नीतं वो जगन्मङ्गलमाननम् ।
अवश्यायावसिक्तस्य पुण्डरीकस्य चारुताम् ॥ २९ ॥

कुशः—अयि वत्स ।

विना सीतादेव्या किमिव हि न दुःखं रघुपतेः
प्रियानाशे कृत्स्नं किल जगदरण्यं हि भवति ।
स च स्नेहस्तावानयमपि वियोगो निरवधिः
किमेवं त्वं पृच्छस्यनधिगतरामायण इव ॥ ३० ॥

रामः—(स्वगतम् ।) अये तटस्थ आलापः । कृतं प्रश्नेन । मुग्धहृदय को ऽयमाकस्मिकस्ते पारिप्लवो विकारः । एवं च निर्भिन्नहृदयावेगः शिशुजनेनाप्यनुकम्पितोऽस्मि । भवतु तावदन्तरयामि । (प्रकाशम् ।) वत्सौ रामायणं रामायणमिति श्रूयते भगवतो वाल्मीकेः सरस्वतीनिष्यन्दः प्रशस्तिरादित्यवंशस्य । तत्र कौतूहलेन यत्किंचिच्छ्रोतुमिच्छामि ।

कुशः—स कृत्स्न एव सन्दर्भोऽस्माभिरावृत्तः। स्मृतिप्रत्युपस्थितौ तावदिमौ बालचरितस्यान्तेऽध्याये द्वौ श्लोकौ ।

राम—उदीरयतं वत्सौ ।

कुश—

प्रकृत्यैव प्रिया सीता रामस्यासीन्महात्मनः ।
प्रियभावः स तु तया स्वगुणैरेव वर्धितः ॥३१॥
तथैव रामःसीतायाः प्राणेभ्योऽपि प्रियोऽभवत् ।
हृदयं त्वेव जानाति प्रीतियोगं परस्परम् ॥३२॥

रामः—कष्टमतिदारुणोयं हृदयमर्मोद्घातः । हा देवि एवं किल तदासीत् । अहो निरन्वयविपर्यासविरसवृत्तयो विप्रलम्भपर्यवसायिनस्तापयन्ति संसारवृत्तान्ताः ।

क्व तावानानन्दो निरतिशयविस्रम्भबहुलः
क्व वाऽन्योन्यप्रेम क्व च नु गहनाः कौतुकरसाः ।
सुखे वा दुःखे वा क्व नु खलु तदैक्यं हृदययो-
स्तथाप्येष प्राणः स्फुरति न तु पापो विरमति ॥३३॥

The flood of tears has lent to your face the beauty of a lotus sprinkled over with dew drops—your face which is the delight of the world. (29)

Kusa—Dear child.

Seperated from the queen as he is what is there that cannot possibly be a source of grief to Raghupati? For, truly the whole world becomes a wilderness on the loss of the beloved. Just think of that great love and this endless separation. You ask as if you have not studied Ramayan. (30)

Rama—(To himself) Oh! they talk with indifference. Fnough of questions. Foolish heart, what means this sudden outburst of emotion. Having thus betrayed the anguish of my heart I have become an object of pity even to these boys. Well. I will control myself. (aloud) Ramayan is repeatedly spoken of as the overflow of the Valmiki's poetic genius and a panegyric on the race of Raghus. Out of curiosity I wish to know something about it.

Kusa—We have studied the whole of the work. Only two verses however I can recollect. They are the closing ones from the last chapter on the boyhood.

Rama—Please recite.

Kusa—Sita was naturally an object of love of Rama which she increased by her own virtues. (31)

Similarly Rama was dearer to Sita than even her own life. The hearts of each other alone can know the mutual love. (33)

Rama—Ah pity. How painful is this blow to the vital parts of my heart. Alas queen! So it was then. Ha! The incidents of worldly life, unpleasant on account of the sudden reverse and ending in separation afflict us.

Where is now that unbounded joy abounding in excessive confidence! Where that mutual love! Where again is that intense admiration and delight! Where is that union of hearts alike in weal or woe! Still this vital breath throbs! This accursed one does not stop. (33)

भोः कष्टम् ।

प्रियागुणसहस्राणामेकोन्मीलनपेशलः ।
य एव दुःस्मरः कालस्तमेव स्मारिता वयम् ॥ ३४ ॥

यदा किंचित्किंचित्कृतपदमहोभिः कतिपयै-
स्तदीषद्विस्तारि स्तनमुकुलमासीन्मृगदृशः ।
वयःस्नेहाकूतव्यतिकरघनो यत्र मदनः
प्रगल्भव्यापारः स्फुरति हृदि मुग्धश्च वपुषि ॥ ३५ ॥

लवः—अयं च मन्दाकिनीचित्रकूटवनविहारे सीतादेवीमुद्दिश्य रघुपतेः श्लोकः—

त्वदर्थमिव विन्यस्तः शिलापट्टोऽयमग्रतः ।
यस्यायमभितः पुष्पैः प्रवृष्ट इव केसरः ॥ ३६ ॥

रामः—(सलज्जास्मितस्नेहकरुणम्) अति हि नाम मुग्धः शिशुजनः विशेषतस्त्वरण्यचरः । हा देवि स्मरसि वा तस्य प्रदेशस्य तत्समयविस्रम्भातिप्रसङ्गसाक्षिणः ।

श्रमाम्बुशिशिरीभवत्प्रसृतमन्दमन्दाकिनी-
मरुत्तरलितालकाकुलललाटचन्द्रद्युति ।
अकुङ्कुमकलङ्कितोज्ज्वलकपोलमुत्प्रेक्ष्यते
निराभरणसुन्दरश्रवणपाशमुग्धं मुखम् ॥ ३७ ॥

(स्तम्भित इव स्थित्वा । सकरुणम्) अहो नु खलु भोः ।

चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः
प्रवासेप्याश्वासं न खलु न करोति प्रियजनः ।
जगज्जीर्णारण्यं भवति च कलत्रव्युपरमे
कुकूलानां राशौ तदनु हृदयं पच्यत इव ॥ ३८ ॥

(नेपथ्ये ।) वासिष्ठो वाल्मीकिर्दशरथमहिष्योऽथ जनकः
सहैवारुन्धत्या शिशुकलहमाकर्ण्य सभयाः ।
जराग्रस्तैर्गात्रैरथ खलु विदूराश्रमतया
चिरेणागच्छन्ति त्वरितमनसोऽपि श्रमजडाः ॥ ३९ ॥

Oh pity!

I am reminded of that time so painful to remember, which is able atonce to induce in my memory the thousand and one virtues of my beloved. (34)

It was a time when the budlike breasts of the fawneyed one had just made their appearance, and expanded a little as days passed on; a time when youth, affection and emotion displayed themselves prominantly in the mind but slowly in the body. (35)

Kusa—And this is the verse addressed by Rama to Sita when they were sporting on the banks of the river Mandakini in the forest of Chitrakuta.

"This slab of stone in front of us is, as it were, placed for thy sake; and round this the Kesara tree has as it were rained a shower of flowers." (36)

Rama—(Smiling with an expression of shame, affection and sorrow). Boys are indeed very innocent, especially those who live in a forest. Alas! queen, do you remember that spot, the witness of our acts of great intimacy?

I remember her face as it was cooled by the perspiration of fatigue; I remembea the beautiful moonlike forehead over hung with tresses of hair dishevelled by the gently blowing breezes of the Mandakini; I remember the face with its bright cheeks unadorned with saffron pigment, the well-shaped ears charming though undecorated. (37)

(Remains as if paralysed: piteously)

What wonder. ho!

The picture of a beloved person called up by long-continued meditation (imgination) and placed before the mind does indeed give consolation even in separation; but when fancy ceases, the world appears a wide wilderness; and the heart boils as if placed on a heap of burning chaff. (38)

(Behind thk scene).

Frightened at hearing of the strife of the boys, Vasishtha, Valmiki, the queens of Das'aratha and Janaka, together with Arundhati are all coming slowly though eager in mind to speed up: they are coming slowly, their bodies being disabled by age, and being fatigued on accont of the long distance. (39)

रामः—कथं भगवत्यरुन्धती वसिष्ठोऽम्बाश्च जनकश्चात्रैव । कष्टं कथं खल्वेते द्रष्टव्याः । (सकरुणं विलोक्य ।) अहह तातजनकोपि दैवादत्रैवागात इति वज्रेणेव ताडितोऽस्मि मन्दभाग्यः ।

सम्बन्धस्पृहणीयताप्रमुदितैर्जुष्टे वसिष्ठादिभि-
र्दृष्टापत्यविवाहमङ्गलमहे तत्तातयोः सङ्गतम् ।
पश्यन्नीदृशमीदृशः पितृसखं वृत्ते महावैशसे
दीर्ये किं न सहस्रधाहमथवा रामेण किं दुष्करम् ॥ ४० ॥

(नेपथ्ये ।) भो भोः कष्टं कष्टम् ।

अनुभावमात्रसमवस्थितश्रियं
सहसैव वीक्ष्य रघुनाथमीदृशम् ।
प्रथमप्रमूढजनकप्रबोधनाद्
विधुराः प्रमोहमुपयान्ति मातरः ॥ ४१ ॥

रामः—हा तात हा मातरः हा जनक

जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलम् ।
तत्राप्यकरुणे पापे वृथा वः करुणा मयि ॥ ४२ ॥

यावत्सम्भावयामि । (इत्युत्तिष्ठति ।)

कुशलवौ—इत इतस्तातः ।

(सकरुणाकुलं परिक्रम्य निष्क्रान्ताः सर्वे ।)

इति कुमारप्रत्यभिज्ञानो नाम षष्ठोऽङ्कः ।

Rama—What revered Arundhati, Vasistha, my mothers and Janaka too, all here! How unforturate? How can I meet them? (Looking forth piteously). Alas! that father Janak should by chance come to this very place is nothing short of a stroke of thunder-bolt to me, unlucky as Iam.

Why am I not torn into a thosand pieaes when I see my father's friend in this plight, after the dreadful calamity; after having witnessed the meeting of the two fathers at the auspicious marriage festivities of their children-festivities joined in by Vasistha and others delighted at the desirability of the connection. Or, what is there that Rama can not suffer? (40)

(Behind the curtain)

Alas! alas!

Having suddenly beheld Raghunath in such astate-a state in which all his glory is reduced to his magistic look only, the mothers in their distres have fallen into a swoon, though Janak who was the first to succumb has recovered. (41)

Rama—Alas my father! Oh alas my mother! alas Janaka.

Your compassion fcr me, a sinner, is out of place; I was cruel towards one who was the sole blessing of the families of the Raghus and Janakas. (42)

I will however pay my respects to them.

(With these words he rises).

Kusa & Lava—This way father, this way.

(They walk about over-powered with emotion. Exeunt all.)

(**End of Act VI.**)

Styled "The recognition of the sons.

॥ सप्तमोऽङ्कः ॥

(ततः प्रविशति लक्ष्मणः ।)

लक्ष्मणः—भो भो अद्य खलु भगवता वाल्मीकिना सब्रह्मक्षत्रपौरजानपदाः प्रजाः सहास्माभिराहूय कृत्स्न एव सदेवासुरतिर्यगुरगनायकनिकायः सचराचरो भूतग्रामः स्वप्रभावेण संनिधापितः । आदिष्टश्चाहमार्येण—'वत्स लक्ष्मण भगवता वाल्मीकिना स्वकृतिमप्सरोभिः प्रयुज्यमानां द्रष्टुमुपनिमन्त्रिताः स्मः । तद्गङ्गातीरमातोद्यस्थानमुपगम्य क्रियतां समाजसंनिवेशः' इति । कृतश्च मर्त्यामर्त्यस्य भूतग्रामस्य समुचितस्थानसन्निवेशो मया । अयं तु—

राज्याश्रमनिवासेऽपि प्राप्तकष्टमुनिव्रतः ।
वाल्मीकिगौरवादार्य इत एवाभिवर्तते ॥ १ ॥

(ततः प्रविशति रामः ।)

रामः—वत्स लक्ष्मण अपि स्थिता रङ्गप्राश्निकाः ।

लक्ष्मणः—अथ किम् ।

रामः—इमौ पुनर्वत्सौ कुशलवौ कुमारचंद्रकेतुसमां प्रतिपत्तिं लम्भयितव्यौ ।

लक्ष्मणः—प्रभुस्नेहप्रत्ययात्तथैव कृतम् । इदं चास्तीर्णं राजासनम् । तदुपविशत्वार्यः ।

रामः—(उपविशति ।)

लक्ष्मणः—प्रस्तूयतां भोः ।

सूत्रधारः—(प्रविश्य ।) भो भो भगवान्भूतार्थवादी प्राचेतसः सस्थावर-जङ्गमं जगदाज्ञापयति—यदिदमस्माभिरार्षेण चक्षुषा समुद्वीक्ष्य पावनं वचनामृतं करुणाद्भुतरसं च किंचिदुपनिबद्धं तत्र कार्यगौरवादवधातव्यमिति ।

ACT VII.

(Enter Lakshmana).

Lakshmana—Well! well; to-day the revered Valmiki has invited, along with us, our subjects—the brahmins, Kshatriyas, the citizens and the country-people. By his occult powers he has summoned here not only the whole creation consisting of Vasuki and the multitude of serpents, all the animate and inanimate things but even Gods and demons have assembled here. I am also ordered by my noble brother, in these words "Dear Lakshmana! we are invited by the revered Valmiki to witness the performance of his own play, to be acted by the heavenly nymphs. You, therefore, go to the theatre on the banks of the Ganges and look after the seating arrangements of the audience." I have seated the whole assemblage of mortals and immortals in their proper places.

But here comes his lordship in this very direction, out of respect for Valmiki—my noble brother who lives the hard life of an ascetic though residing in the hermitage of kingdom. (1)

(Then enters Rama).

Rama—Dear Lakshmana, have the spectaters taken their seats?

Lakshmana—Yes, they have.

Rama—Now, these two boys Kusa and Lava should be shown as much respect as may be shown to dear Chandraketu.

Lakshmana—Knowing well Your Majesty's regard for them, I have already acted accordingly. Here is a royal seat. Your lordship should sit down.

Rama—(Sits down).

Lakshmana—Well, actors, let the play begin.

Sutradhara—(Entering). Ho! Ho! The revered Valmiki,—the seer of truth—orders the animate and the inanimate world thus:

This little piece which I have composed, consisting of the story revealed to my spiritual eye, is at once sanctifying, pathetic and wonderful should be carefully attended to, out of respect for the sublimity of the theme.

रामः—एतदुक्तं भवति। साक्षात्कृतधर्माण ऋषयः। तेषाममृतम्भराणि भगवतां परोरजांसि प्रज्ञानानि न क्वचिद्व्याहन्यन्त इत्यनभिशङ्कनीयानीति।

(नेपथ्ये।) हा अज्जउत्त हा कुमार लक्खण एआइणिं असरणं रण्णे आसण्णप्पसववेअणं हदासं सावदा मं अहिलसन्दि। साहं दाणिं मन्दभाइणी भाईरईए अत्ताणं णिक्खिविस्सम्। [हा आर्यपुत्र हा कुमार लक्ष्मण एकाकिनीमशरणामरण्य आसन्नप्रसववेदनां हताशां श्वापदा मामभिलषन्ति। साहमिदानीं मन्दभागिनी भागीरथ्यामात्मानं निक्षेप्स्यामि।

लक्ष्मणः—(आत्मगतम्।) कष्टं बतान्यदेव किमपि।

सूत्रधारः—**विश्वंभरात्मजा देवी राज्ञा त्यक्ता महावने।**
प्राप्तप्रसवमात्मानं गङ्गादेव्यां विमुञ्चति॥ २॥

(इति निष्क्रान्तः।)

प्रस्तावना।

रामः—(सावेगम्।) देवि देवि लक्ष्मणमवेक्षस्व।

लक्ष्मणः—आर्य नाटकमिदम्।

रामः—हा देवि दण्डकारण्यवासप्रियसखि एष ते रामाद्दैवदुर्विपाकः।

लक्ष्मणः—आर्य दृश्यतां तावत्प्रबन्धार्थः।

रामः—एष सज्जोऽस्मि वज्रमयः।

(ततः प्रविशत्युत्सङ्गितैकैकदारकाभ्यां पृथिवीगङ्गाभ्यामवलम्बिता सीता।)

रामः—वत्स लक्ष्मण असंविज्ञातमानिबन्धनमन्धतमसमिव प्रविशामि धारय माम्।

देव्यौ—

समाश्वसिहि कल्याणि दिष्ट्या वैदेहि वर्धसे।
अन्तर्जले प्रसूतासि रघुवंशधरौ सुतौ॥ ३॥

सीता—(समाश्वस्य।) दिट्ठिआ दारए प्पसूदम्हि। हा अज्जउत्त। [दिष्ट्या दारकौ प्रसूतास्मि। हा आर्यपुत्र।]

लक्ष्मणः—(पादयोर्निपत्य।) आर्य आर्य दिष्ट्या वर्धामहे। कल्याणप्ररोहो रघुवंशः। (विलोक्य।) हा हा कथं क्षुभितबाष्पोत्पीडानिर्भरः प्रमुग्ध एवार्यः। (वीजयति।)

Rama—This is what is implied. The great sages have direct perception of the nature of things (realised their truth) by intuation. The perceptions of these seers are fraught with the highest truth and are beyond darkness, and never prove false; and ought not to be called in question

(Behind the curtain).

Alas my lord! alas prince Lakshmana! I am helpless and all alone, in this forest. Pains of labour are approaching. The wild animals seem eager to devour me. A luckless creature as I am, I shall throw myself into the river Bhagirathi.

Lakshmana—(To himself). Alas! alas! This is something unexpected.

Sutradhara—

The queen, the daughter of the earth—(the support of all), abandoned by the king in the dreadful forest is throwing herself in the Ganges, suffering from the agonies of child-birth. (2)

(Exeunt)

(End of Prologue).

Rama—Queen, queen, wait a moment.

Lakshmana—My lord, this is a play.

Rama—Alas ! O queen, my dear companion in our stay in the Dandaka forest, this calamity has befallen you on account of Rama.

Lakshmana—My lord, look at the performance.

Rama—Here I am ready, hard as adamant I am.

(Then enters Sita supported by Earth and Ganga, each holding a child in her lap.)

Rama—Dear Lakshmana, I feel as if I am sinking into e powerful gloom, the nature and cause of which are perfectly unknown. Support me.

The two Goddesses—

Take comfort O blessed one, you are greatly favoured by good fortune. O princess of Videhas, you have brought forth, within the water, two sons who shall uphold the race of the Raghus. (3)

Sita—(Regaining herself) Happily I have given birth to two sons. Alas! my lord! (She faints).

Lakshmana—(Falling at Rama's feet) My lord good luck has smiled on us. The race of Raghu has a blessed offspring. (observing) Alas! alas! my noble brother has fainted, overwhelmed with the flood of tears. (fans him).

पृथिवी—वत्से समाश्वसिहि।

सीता—(समाश्वस्य।) भअवदीआ का तुम्हे। मं मुञ्चह। [भगवत्यौ के युवाम्। मां मुञ्चतम्]।

पृथिवी—इयं ते श्वशुरकुलदेवता भागीरथी।

सीता—भअवदि णमो दे। [भगवति नमस्ते।]

भागीरथी—चारित्रोचितां कल्याणसम्पदमधिगच्छ।

लक्ष्मणः—अनुगृहीताः स्मः।

भागीरथी—इयं तु जननी ते विश्वम्भरा।

सीता—हा अम्ब ईदिसी अहं तुए दिट्ठा। [हा अम्ब ईदृश्यहं त्वया दृष्टा।

पृथिवी—एहि वत्से एहि पुत्रि।

(उभौ आलिङ्गय मूर्च्छतः।)

लक्ष्मणः—(सहर्षम्) दिष्ट्या गङ्गापृथिवीभ्यामभ्युपपन्नार्या।

रामः—(अवलोक्य।) दिष्ट्या खल्वेतत्करुणोत्तरं वर्तते।

भागीरथी—अत्रभगवती विश्वम्भरापि नाम व्यथत इति जितमपत्यस्नेहेन। यद्वा सर्वसाधारणो ह्येष मानसो मोहग्रन्थिश्चेतनावतामुपप्लवः संसारतन्तुः। देवि भूतधात्रि वत्से वैदेहि समाश्वसिहि समाश्वसिहि।

पृथिवी—देवि सीतां प्रसूय कथमाश्वसिमि।

सोढश्चिरं राक्षसमध्यवास-
स्त्यागो द्वितीयो हि सुदुःसहोस्याः।

भागी०—को नाम पाकाभिमुखस्य जन्तो-
द्वीराणि दैवस्य पिधातुमीष्टे ॥४॥

पृथिवी—भगवति भागीरथि युक्तमेतत्सर्वं न वो रामभद्रस्य।

न प्रामाणीकृतः पाणिर्बाल्ये बालेन पीडितः।
नाहं न जनको नाग्निर्नानुवृत्तिर्न सन्ततिः ॥५॥

सीता—हा अज्जउत्त सुमराविदम्हि। [हा आर्यपुत्र स्मारितास्मि।]

पृथिवी—आः कस्तवार्यपुत्रः।

सीता—(सलज्जास्रम्।) जहा वा अम्बा भणादि। [यथा वाऽम्बा भणति।]

राम—अम्ब पृथिवि, ईदृशोऽस्मि।

भागी०—भगवति वसुन्धरे शरीरमसि संसारस्य। तत्किमसंविदानेव जामात्रे कुप्यसि।

Prithivi—Child, take heart:

Sita—(Regaining herself) Revered ones! who are you? Leave me,

Prithivi—This is Bhagirathi, the tutelary goddess of your father-in-law's family.

Sita—Revered goddess I bow to you.

Bhagirathi—May you obtain auspicious fortune befitting your virtuous character.

Lakshmana—We are highly blessed.

Bhagirathi—This is your mother, Earth.

Sita—Alas! mother, you seo me in this plight.

Prithivi—Come my dear, come, child.

(Both faint in the embrace of each other).

Lakshmana—(With delight) Fortunately the noble queen has been favoured by Ganga and Prithivi.

Rama—As fate would have it; indeed this is still more touching.

Bhagirathi—All triumph to parental affection, since even the all-supporting earth is pained.

Or rather (this affection)—this thread of worldly life is common to all. It is the knot of infatuation of the mind which is within sentient beings. It is a source of misfortune. O the supporter of creatures, child Vaidehi, take heart, take heart.

Prithivi—

Having given birth to Sita how can I take heart?

I could bear her long stay in the midst of demons; but the second exile is extremely unbearable.

Bhagirathi—

Who, indeed can stop the gates of a creature's destiny which is about to bear fruit? (4)

Prithvii—Revered Bhagirathi!

But all this is quite unbecoming on the part of your dear Rama. (4)

He showed no regard for the hand which, as a youth, he had firmly seized; nor did he show any re gard for me, nor for Janaka, ncr Fire, nor for her dutiful conduct, nor for his offspring. (5)

Sita—Ah; I am reminded of my lord.

Prithivi—Ah, whom do you call your lord?

Sita—(With a blush and tears) or, as my mother says.

Rama—Mother Earth, such am I.

Bhagirathi—Goddess Earth you are the very body of the world. Why then do you get angry with him, as if you do not know him properly?

घोरं लोके विततमयशो या च वह्नौ विशुद्धि-
लङ्काद्वीपे कथमिव जनस्तामिह श्रद्दधातु ।
इक्ष्वाकूणां कुलधनमिदं यत्समाराधनीयः
कृत्स्नो लोकस्तदिति विषमे किं स वत्सः करोतु ॥६॥

लक्ष्मणः—अव्याहतान्तःप्रकाशा हि देवताः तत्त्वेषु ।

भागी०—तथाप्येष तेऽञ्जलिः ।

रामः—अम्ब अनुवृत्तस्त्वया भगीरथकुले प्रसादः ।

पृथिवी—देवि नित्यं प्रसन्नास्मि वः किं त्वापातदुःसहस्नेहसंवेगेनैवं ब्रवीमि । न पुनर्न जानामि सीतास्नेहं रामभद्रस्य ।

दह्यमानेन मनसा दैवाद्वत्सां विहाय सः ।
लोकोत्तरेण सत्वेन प्रजापुण्यैश्च जीवति ॥७॥

रामः—सकरुणा हि गुरवो गर्भरूपेषु ।

सीता—(रुदती कृताञ्जलिः ।) णेदु मं अत्तणो अङ्गेसु विलअं अम्बा । [नयतु मामात्मनोऽङ्गेषु विलयमम्बा ।]

रामः—किमन्यद्ब्रवीतु ।

भागी०—शान्तम् । अविलीना संवत्सरसहस्राणि भूयाः ।

पृथिवी—वत्से अवेक्षणीयौ ते पुत्रकौ ।

सीता—अणाधम्हि । किं एदेहिं । [अनाथास्मि । किमेताभ्याम् ।]

रामः—हृदय वज्रमसि ।

भागि० —कथं त्वं सनाथाप्यनाथा ।

सीता— केरिसं मम अभग्गाए सणाहत्तणम् । [कीदृशं मे अभाग्यायाः सनाथत्वम् ।]

देव्यौ—जगन्मङ्गलमात्मानं कथं त्वमवमन्यसे ।
आवयोरपि यत्सङ्गात्पवित्रत्वं प्रकृष्यते ॥८॥

लक्ष्मणः—आर्य श्रूयताम् ।

रामः—शृणोतु लोकः ।

(नेपथ्ये कलकलः)

रामः—अद्भुततरं किमपि ।

सीता—किंत्ति आबद्धकलकलं अन्तरिक्खं पज्जलदि । [किमित्याबद्धकल-कलमन्तरिक्षं प्रज्वलति ।]

When abominable scandal had spread about, when the people were unwilling to trust in the purification by the firy ordeal, (it having taken place in the island of Lanka), when satisfaction of the whole population was the traditional ideal of the Ikshvakus, how should dear child act otherwise (than what he did). (6)

Lakshmana—The deities possess an inner unimpeded light with which they observe all creatures.

Bharirathi—Nevertheless, I fold my hands to you in salutation.

Rama—Mother, you have continued your favour to the house of Bhagirath.

Prithivi—Goddess, I am always favourably disposed towards you. I speak thus on account of the vehemence of affection that overpowers me, not that I am ignoront of the love of Rama towards Sita.

Having abandoned Sita, (it being predestined) his mind is burning. That he still lives is due to the uncommon fortitude that he possesses, and the meritorious acts of his subjects. (7)

Rama—Verily, parents have a tender affection for the children,

Sita—(Folds her hands, though weeping) Let my mother absorb me into her own self.

Rama—What else is left for her to say.

Bhagirathi—Heaven forbid! may you live for a thousand years.

Prithivi—Child. you have to look after your sons.

Sita—I am without protection. What can I do to them ?

Rama—Ah heart! you are surely made of adamant.

Bhagirathi—How could you be without some one to protect, when your lord is alive ?

Sita—What sort of protection to me—an unfortunate creature!

The two Goddesses—

Why do you think so meanly of yourself, you who are a blessing of the world. Being associated with you even our own sanctity increases. (8)

Lakshmana—Hear this, my lord.

Rama—Let the people hear it.

(A noise behind the scenes).

Rama—Something very marvellous !

Sita—Why is the whole heaven in tumult and ablaze ?

देव्या – ज्ञातम् ।

कृशाश्वः कौशिको राम इति येषां गुरुक्रमः ।
प्रादुर्भवन्ति तान्येव शस्त्राणि सह जृम्भकैः ॥९॥

(नेपथ्ये ।) देवि सीते नमस्तेऽस्तु गतिर्नः पुत्रकौ हि ते ।
आलेख्यदर्शनादेव ययोर्दाता रघूद्वहः ॥१०॥

सीता—दिट्ठिआ अत्थदेवदाओ एदाओ । हा अज्जउत्त अज्जावि दे पसादा पडिप्फुरन्दि । [दिष्ट्या अस्त्रदेवता एताः । हा आर्यपुत्र अद्यापि ते प्रसादाः प्रतिस्फुरन्ति ।

लक्ष्मणः—उक्तमासीदार्येण सर्वथेदानीं त्वत्प्रसूतिमुपस्थास्यन्तीति ।

देव्यौ—नमो वः परमास्त्रेभ्यो धन्याः स्मो वः परिग्रहात् ।
काले ध्यातैरुपस्थेयं वत्सयोर्भद्रमस्तु वः ॥११॥

रामः—क्षुभिताः कामापि दशां कुर्वन्ति मम सांप्रतम् ।
विस्मयानन्दसन्दर्भजर्जराः करुणोर्मयः ॥१२॥

देव्यौ—मोदस्व वत्से मोदस्व । रामभद्रतुल्यौ ते पुत्रकाविदानीं संवृत्तौ ॥

सीता—भअवदीओ को एदाणं खत्तिओइदविहिं कारइस्सदि । [भगवत्यौ क एतयोः क्षत्रियोचितविधिं कारयिष्यति ।

रामः—एषा वासिष्ठगुप्तानां रघूणां वंशनन्दिनी ।
कष्टं सीतापि सुतयोः संस्कर्तारं न विन्दति ॥ १३ ॥

भागी०—पुत्रि किं तवानया चिन्तया । एतौ हि वत्सौ स्तन्यत्यागात्परेण भगवतो वाल्मीकेरर्पयिष्यामि । स एतयोः क्षत्रकृत्यं करिष्यति ।

यथा वासिष्ठाङ्गिरसावृषिः प्राचेतसस्तथा ।
जनकानां रघूणां च वंशयोरुभयोर्गुरुः ॥ १४ ॥

रामः—सुविचिन्तितं भगवत्या ।

लक्ष्मणः—आर्य सत्यं विज्ञापयामि तैस्तैरुपायैरिमौ वत्सौ कुशलवावुत्प्रेक्षे ।

एतौ हि जन्मसिद्धास्त्रौ प्राप्तप्राचेतसावुभौ ।
आर्यतुल्याकृती वीरौ वयसा द्वादशाब्दिकौ ॥ १५ ॥

Goedesses—Ah! We see.

Those very weapons,* of which Krisasvs, Kausik and Rama have successively been the masters are manifesting themselves along with the Jrimbhakas. (9)

(Behind the scene).

Queen Sita, We salute thee. Thy sons are our sole resort. Rama has given us away to them at the time of (enjoying) the sight of the painting. (10)

Sita—Happily these are the presiding deities of the weapons. Ah my lord, your favou:s are showing themselves to us even now.

Lakshmana—My noble brother had said that they would by all means wait upon her offspring

The two Goddesses—

We bow to you, mighty weapons! We are blessed by your favours. You should wait upon the boys when called upon, in the hour of need. Fare well (11)

Rama—

Waves of emotion mixed with the feeling of joy and wonder in agitation, have thrown me into an indescribable state. (13)

The Goddesses—Rejoice daughter, rejoice; your sons have now attained complete equality with Rama.

Sita—Divine ones, who will perform their rites in the manner appropriate for the Kshatriya cast?

Rama—

Alas, even Sita, the delight of the race of Raghus, guarded by Vasishtha, finds no one to perform the ceremonies of her sons. (13)

Bhagirathi—My daughter why do you worry about this? When these boys have stopped suckling I will consign them to the care of the revered Valmiki. He will perform the ceremonies necessary for a Kshatriya.

Valmiki is no less than Vasishtha or Angiras, being the preceptor of both the families—the Raghus and the Janakas. (14)

Rama—This is a good idea, entertained by your worship.

Lakshmana—I tell you the truth, my lord. From various circumstances, I think that these two boys are no other than Kusa and Lava.

For, these two boys have the secrets of the missiles known to them from their very birth. Both have been under Prachatasa. They resemble your lordship and are twelve years old. (15)

रामः—वत्सावित्येवाहं परिप्लुवमानहृदयः प्रमुग्धोऽस्मि ।

पृथिवी—एहि वत्से पवित्रीकुरु रसातलम् ।

रामः—हा प्रिये लोकान्तरं गतासि ।

सीता—णेदु मं अत्तणो अङ्गेसु विलअं अम्बा । ण सहिस्सं ईरिसं जीअलोअपरिभवं अणुभविदुं । [नयतु मामात्मनोऽङ्गेषु विलयमम्बा । न सहिष्ये ईदृशं जीवलोकपरिभवमनुभावितुम् ।]

राम—किमुत्तरं स्यात् ।

पृथिवी—मन्नियोगतः स्तन्यत्यागं यावत्पुत्रयोरवेक्षस्व । परेण तु यथा रोचिष्यते तथा करिष्यामि ।

भागी०—एवं तावत् ।

(इति निष्क्रान्ते देव्यौ सीता च ।)

राम—कथं विलय एव वैदेह्याः सम्पन्नः । हा देवि दण्डकारण्यवास-प्रियसखि हा चारित्रदेवते लोकान्तरं पर्यवास्थितासि । (मूर्छति)

लक्ष्मणः—भगवन्वाल्मीके परित्रायस्व । एष ते काव्यार्थः ।

(नेपथ्ये ।) अपनीयतामातोद्यम् । भो भो सजङ्गमस्थावराः प्राणभूतो मर्त्यामर्त्याः पश्यतेदानीं महर्षिणा भगवता वाल्मीकिनाऽभ्यनुज्ञातं पवित्र-माश्चर्यम् ।

लक्ष्मणः—(विलोक्य।) **मन्थादिव क्षुभ्यति गाङ्गमम्भो**
व्याप्तं च देवर्षिभिरन्तरिक्षम् ।
आश्चर्यमार्या सह देवताभ्यां
गङ्गामहीभ्यां सलिलादुदेति ॥ १६ ॥

पुनर्नेपथ्ये । **अरुन्धति जगद्वन्द्ये गङ्गापृथ्व्यौ जुषस्व नौ ।**
अर्पितेयं तवावाभ्यां सीता पुण्यव्रता वधूः ॥ १७ ॥

लक्ष्मणः—अहो आश्चर्यमाश्चर्यम् । आर्य पश्य पश्य । (विलोक्य) कष्टमद्यापि नोच्छ्वसित्यार्यः ।

(ततः प्रविशत्यरुन्धती च ।)

अरुन्धती—**त्वरस्व वत्से वैदेहि मुञ्च शालीनशीलताम् ।**
एहि जीवय मे वत्सं सौम्यस्पर्शेन पाणिना ॥ १८ ॥

सीता—(ससंभ्रमं स्पृशन्ती) **समस्ससदु समस्ससदु अज्जउत्तो ।**
(समाश्वसिसमाश्वसित्वार्यपुत्रः ।)

Rama—Dear brother, my heart too being tossod about by similar thoughts, is bewildered.

Prithivi—Come child, sanctify the earth.

Rama—Ah, my dear, you are gone to the other world.

Sita—Let my mother absorb me in herself. I cannot bear the terrible humiliation in the world of the living.

Rama—What will the answer be ?

Prithivi—Do my bidding. Take care of the boys until they are weaned. Thereafter I shall do what is proper.

Bhagirathi—So be it.

(Exeunt the two deities with Sita).

Rama—What! has the Videha princess altogether disappeared ? Alas queen, dear companion in the exile of Dandaka! O goddess of virtue, you have gone to the other world. (He swoons).

Lakshmana—Revered Valmiki, save, O save ? Is this the gist of your play ?

(Behind the curtain).

Remove the musical instruments.

O creation, animate and inanimate, O ye living beings, O ye mortals, O immortals, look at the miracle wrought by the revered Valmiki. It is sanctifying and wonderful.

Lakshmana— (observing).

The waters of the Ganges are ruffled, as if by being churned ; the sky is filled with divine sages ; Oh wonder! there emerges from the waters, the queen along with the Goddesses Ganga and Prithivi. (16)

(Again behind the curtain).

O Arundhati, O the adored of all, know us to be Ganga and Prithivi : here we make over to you your daughter-in-law, Sita, of virtuous character. (17)

Lakshmana—Oh, wonder, Oh wonder! see, see, my lord ! (observing) Alas, his lordship does not recover yet !

(Enter Arundhati and Sita).

Arundhati—

Make haste, O Videha princess ; leave aside your bashfulness; come and revive my son by the gentle touch of your hand. (18)

Sita—(Touching him in great haste). Cheer up, my lord cheer up.

रामः—(समाश्वस्य सानन्दम्) भोः किमेतत् । (दृष्ट्वा सहर्षाद्भुतम् ।) कथं देवी । (सलज्जम् ।) अये अम्बा मे अरुन्धती सर्वे च प्रहृष्यन्त ऋष्यशृङ्गशान्तादयोऽस्मद्गुरवः ।

अरुन्धती—वत्स एषा भगवती भगीरथगृहदेवता सुप्रसन्ना गङ्गा । नेपथ्ये । जगत्पते रामचन्द्र स्मर्यतामालेख्यदर्शने मां प्रत्यात्मनो वचनं यथा सा त्वमम्ब स्नुषायामरुन्धतीव सीतायां शिवानुध्याना भवेति तत्रानृणास्मि जाता ।

अरुन्धती—इयं ते श्वश्रूर्भगवती वसुन्धरा ।
पुनर्नेपथ्ये । उक्तमासीदायुष्मता वत्सायाः परित्यागे यथा भगवति वसुन्धरे श्लाघ्यां दुहितरमवेक्षस्व जानकीमिति । तदधुना कृतवचनास्मि प्रभोर्वत्सस्येति ।
रामः—कथं कृतमहापराधो भगवतीभ्यामनुकम्पितः । प्रणमामि वः ।

अरुन्धती—भो भोः पौरजानपदाः, इयमधुना भगवतीभ्यां वसुन्धराजाह्नवीभ्यामेवं प्रशस्यमाना ममारुन्धत्याः समर्पिता पूर्वं च भगवता वैश्वानरेण निर्णीतपुण्यचरित्रा सब्रह्मकैश्च देवैः संस्तुता सावित्रकुलवधूर्देवयजनसम्भवा सीतादेवी परिगृह्यतामिति कथमिह भवन्तो मन्यन्ते ।

लक्ष्मणः—आर्य एवमार्ययारुन्धत्या निर्भर्त्सिताः पौरजानपदाः कृत्स्नश्च भूतग्राम आर्यां नमस्कुर्वन्ति । लोकपालाः सप्तर्षयश्च पुष्पवृष्टिभिरुपतिष्ठन्ते ।

अरुन्धती—जगत्पते रामचन्द्र

> **नियोजय यथाधर्मं प्रियां त्वं धर्मचारिणीम् ।**
> **हिरण्मय्याः प्रतिकृतेः पुण्यप्रकृतिमध्वरे ॥ १९ ॥**

सीता—(स्वगतम् ।) जाणादि अज्जउत्तो सीदाए दुक्खं पडिमज्जिदुम् । [जानात्यार्यपुत्रः सीताया दुःखं परिमार्ष्टुम् ।]
रामः—यथा भगवत्यादिशति ।
लक्ष्मणः—कृतार्थोऽस्मि ।
सीता—पच्चुज्जीविदम्हि ।(प्रत्युज्जीवितास्मि ।)
लक्ष्मण—आर्ये एष निर्लज्जो लक्ष्मणः प्रणमति ।
सीता—वच्छसरिसो तुमं चिरं जीअ । [वत्ससदृशस्त्वं चिरं जीव ।]

Rama—(Having regained conciousness, joyfully). Oh! what can this be? (seeing her with joy and wonder) O the queen! (with shame) Oh, my mother, Arundhati, and all my elders Rishyasringa, Santa and others! All here and rejoicing!

Arundhati—Here is the divine Ganga, the tutelary goddess of Bhagiratha's house; she is all pleased.

(Behind the curtain).

Lord of the world, Ramachandra, remember your words addressed to me at the time of your viewing the painting. "Be thou, O mother ever devoted, like Arundhati, to the welfare of Sita, your daughter-in-law," I have fulfilled that obligation.

Arundhati—Here is your mother-in-law, the revered Earth.

(Behind the scene, again)

O long-lived one, you said at the time of the banishment of my dear daughter—"Revered Vasundhara, look after the well-being of your noble daughter.—Janaki I have now carried out the words of my child-the ruler.

Rama—How now! Your worthy selves still favour me, though I have committed a great crime; I bow to you.

Arundhati—Ye dwellars of the town and villages, here is queen Sita.—Sita, the offspring of the sacrificial ground, the daughter-in-law of the solar family. She has now been thus praised by the goddesses Ganga and Vasundhara. Her pure character had been formerly established by (ordeal of) the divine Fire and has now been eulogized by Brahma and other gods—She has been made over to me Arundhati. Should she be received or not? What think you worthy men?

Lakshmana—"My lord, thus upbraided by the revered Arundhati, the people of the city and the country, and the whole multitude of beings pay their homage to the queen, while the guardians of the world and the seven sages are honouring her with showers of flowers".

Arundhati—Lord of the world, Ramchandra.

Take as your partner your beloved wife, according to the code of religion, the holy origin of the golden image. (19)

Sita—My lord knows how to remove the grief of Sita.

Rama—As your ladyship commands.

Lakshmana—My object is gained!

Sita—I breath again.

Lakshmana—Queen, shameless Lakshmana bows to you.

Sita—May you live long, you who are no less than a son to me.

अरुन्धती—भगवन्वाल्मीके उपनीयेतामिमौ सीतागर्भसम्भवौ रामभद्रस्य पुत्रकौ कुशलवौ । (इति निष्क्रान्ता ।)

रामलक्ष्मणौ—दिष्ट्या तथैवैतत् ।
सीता—(सबाष्पाकुला) कहिं ते पुत्तआ मे । कुत्र तौ पुत्रकौ मम ।

(ततः प्रविशति वाल्मीकिः कुशलवौ च ।)

वाल्मीकिः—वत्सौ कुशलवौ एष वां रघुपतिः पिता । एष लक्ष्मणः कनिष्ठतातः । एषा सीता जननी । एष राजर्षिर्जनको मातामहः ।
सीता—(सहर्षकरुणाद्भुतं विलोक्य ।) कहं तादो । (कथं तातः ।)
कुशलवौ—हा तात हा अम्ब हा मातामह ।
रामलक्ष्मणौ—(सहर्षमालिङ्ग्य ।) ननु वत्सौ पुण्यैः प्राप्तौ स्थः ।

सीता—एहि जाद कुस एहि जाद लव चिरस्स परिस्सजह मं लाअन्दर-गदं जणणिं । [एहि जात कुश एहि जात लव चिरस्य परिष्वजेथां मां लोकान्तरगतां जननीम् ।]

कुशलवौ—(तथा कृत्वा) धन्यौ स्वः ।
सीता—भअवं एसा हं पणमामि । भगवन्, एषाहं प्रणमामि ।
वाल्मीकि—वत्से ईदृश्येव चिरं भूयाः ।

सीता—अम्महे तादो कुलगुरु अज्जाअणो सभत्तुआ अज्जा सन्तादे-सलक्खणा सुप्पसणा अज्जउत्तचलणा समं कुशलवा वि दीसन्ति ताणिई ब्भराह्मि आणन्देण । [अहो तातः कुलगुरुरार्याजनः सभर्तृकार्या शान्तादेवी सलक्ष्मणाः सुप्रसन्ना आर्यपुत्रचरणाः समं कुशलवावपि दृश्यन्ते तन्निर्भरा-स्म्यानन्देन ।]

(नेपथ्ये कलकलः)

वाल्मीकिः—(उत्थायावलोक्य च ।) उत्खातलवणो मधुरेश्वरः प्राप्तः
लक्ष्मणः—सानुषङ्गाणि कल्याणानि ।
रामः—सर्वमिदमनुभवन्नपि न प्रत्येमि । यद्वा प्रकृतिरियमभ्युदयानाम् ।
वाल्मीकिः—रामभद्र उच्यतां किं ते भूयः प्रियमुपकरोमि ।
राम—अतः परमपि प्रियमस्ति । किं त्विदं भरतवाक्यमस्तु ।

Arundhati—Revered Valmiki, let Kusa and Lava, the sons of gentle Rama, born of Sita's womb be now presented.

(Exit, at the end of these words)

Rama and Lakshmana—Thank god, it is as we thought it to be.

Sita—(Overwhelmed with tears) Where are those sons of mine ? (Then enter Valmiki with Kusa & Lava).

Valmiki—Dear Kusa and Lava, here is ths lord of Raghus, your father; here is Lakshmana, your uncle; this is Sita your mother, and this is the royal sage Janaka your maternal grand father.

Sita—(Looking with a mingled feeling of joy, sorrow and wonder) How my father !

Kusa and Lava—O, father, mother, grand father !

Rama and Lakshmana—(Embracing them with joy). Indeed, boys, it is merit that restores you (to us).

Sita—Come my darling Kusa, come my dear Lava, embrace your mother long, your mother who has been restored to life once more.

Kusa and Lava—(Doing accordingly) Blessed are we.

Sita—Venerable sir I salute you.

Valmiki—May you live in this happy state for a long time.

Sita—O blessed day ! Here I see my father, our family precepter, the elderly ladies, the noble Santa & her husband my delighted revered lord, along with Lakshmana and with them all Kusa and Lava. I am overpowered with joy.

(noise behind the scene).

Valmiki—(Rises and observes) O the Lord of Mathura has arrived after having slain Lavana.

Lakshmana—Good fortune never comes singly.

Rama—Even experiencing all this I feel as if I am not realsing this. Or rather such is the nature of prosperity.

Valmiki—Gentle Rama, tell me what further favour shall I bestow upon you.

Rama—Is there anything more to be wished for ? However let what Bharat says be fulfilled.

पापेभ्यश्च पुनातु वर्धयतु च श्रेयांसि सेयं कथा
मङ्गल्या च मनोहरा च जगतो मातेव गङ्गेव च !
तामेतां परिभावयन्त्वभिनयैर्विन्यस्तरूपां बुधाः
शब्दब्रह्मविदः कवेः परिणतां प्राज्ञस्य वाणीमिमाम् ॥ २० ॥

(इति निष्क्रान्ताः सर्वे ।)

इति संम्मेलनं नाम सप्तमोऽङ्कः

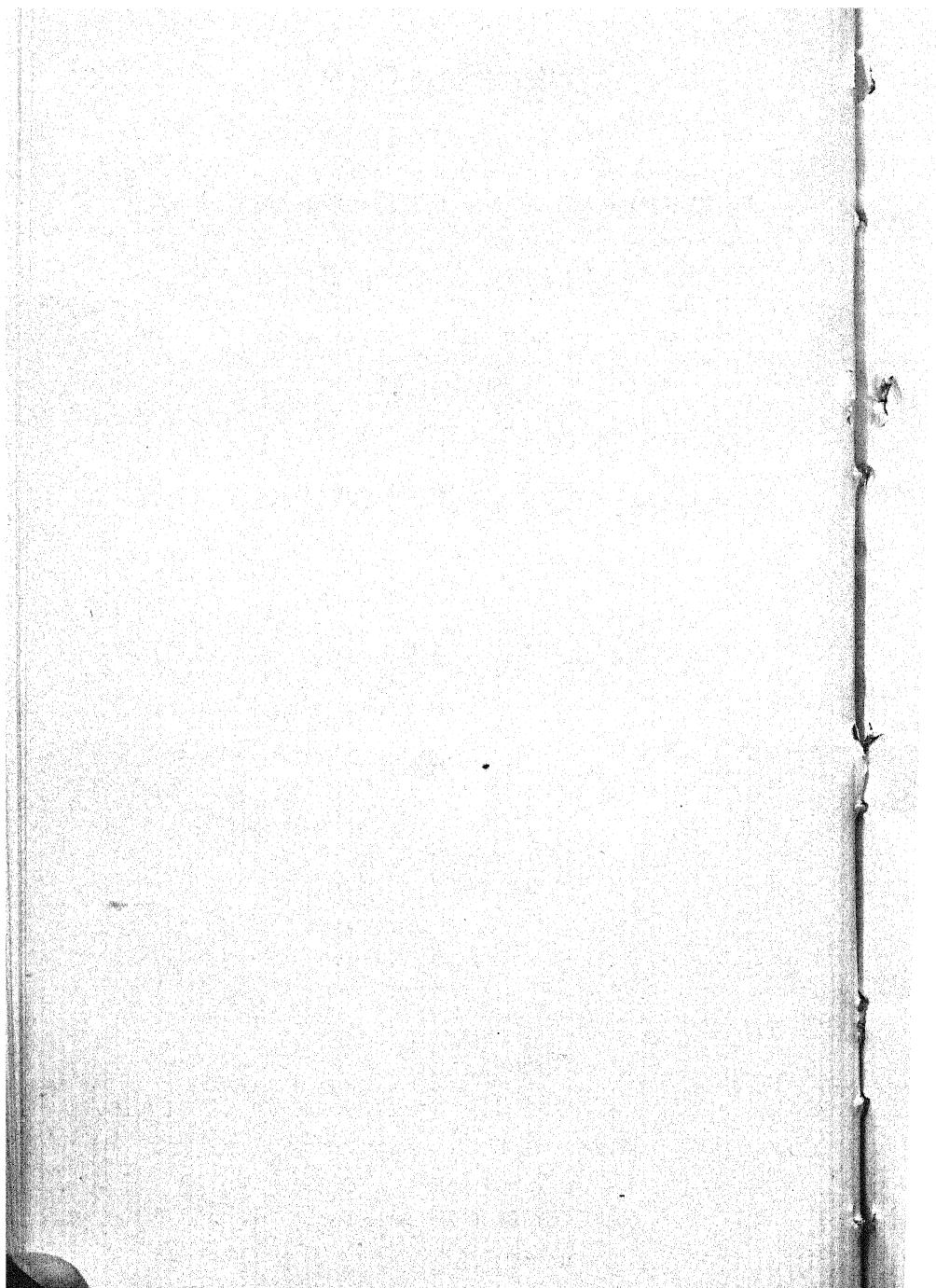
इति महाकविश्रीभवभूतिविरचितं

उत्तररामचरितं नाम नाटकं समाप्तम् ।

May this story which leads to bliss, which is attractive in itself, which is like a mother, like the river Ganges to the world, purify from sins and bring prosperity (to all). May the wise revolve in their minds this composition, characterised by gesticulation, of the learned poet Valmiki to whom Brahma (supreme reality) was revealed in the form of words. (20)

(Exeunt all).

(End of Act VII.)

Styles " The final Union ".

Bhavabhuti's

UTTARA-RAMA-CHARITA.

NOTES

[Explanatory, Grammatical & Critical.]

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NOTES

[Explanatory, Grammatical and Critical]

ACT I.

The first scene of the Frist Act is laid in an inner apartment of a palace where Rama and Sita are in conversation with each other. The conversation had turned upon the topic of Janaka's departure after the coronation ceremony and the festivities connected therewith were over. It is at this point that the play begins. While Rama is trying to console Sita who is depressed at the departure of her father Janaka, a messenger from the hermitage of Rama's brother-in-law Rishyasringa arrives with a message conveying the blessings of Vasishtha and instructions from Arundhati and others to Rama, urging him to satisfy the longing of Sita who was far advanced in pregnancy. Vasishth sends his advice to Rama to preserve the glorious traditions of the family by looking to the welfare of the people. Rama receives the message and in his enthusiasm to act up to it avows to do every thing in his power, even though it were to involve the abandonment of Sita, to keep the subjects pleased; thus foreshadowing as it were the banishment of Sita. At this stage Lakshmana enters and proposes a visit to the picture gallery. They then inspect the paintings which represented scenes from their past life. The recollections called up by the sight of the pictures are more painful than otherwise. While thus engaged, a spy in the employ of Rama, comes and whispers into his ears the scandal about Sita that had obtained wide currency. This is a staggering blow to Rama and in his mind there begins a conflict of duties which ends in a resolntion to abandon Sita. Lakshmana is immediately ordered to take Sita to a forest and leave her there. Lakshmana does accordingly.

उत्तररामचरितम्—Some annotators prefer उत्तरचरितम् to उत्तररामचरितम् as the title of the play.

उत्तरचरितम्,—उत्तरचरितम् अधिकृत्य कृतं नाटकम् इति=उत्तरचरितम्
The latter deeds of राम. By लक्षणा however it may be taken to mean "later deeds of Rama" i. e. the book on the later deeds of Rama.

Again चरित means चरितवर्णन by लक्षणा.
Here "later" refers to the deeds happening after the return of Rama from Lanka.
The prior deeds are described by the same author in another work of his, named वीरचरितम् or महावीरचरितम्.

अंङ्क—Act—It continues until all the actors leave the stage.

अन्वय—इदं पूर्वेभ्यो कविभ्यो नमोवाकं प्रशास्महे । आत्मनः कलां अमृतां देवतां वाचं विन्देम । or पूर्वेभ्यो कविभ्यो नमोवाकम् "आत्मनः कलां अमृतां देवतां वाचं विन्देम" इदं प्रशास्महे.

इदम्—'इदम्'—एतत्-'पूर्वेभ्यो कविभ्यो नमः' एव वाकः=तं प्रशास्महे=ब्रूमहे

Interpretation—इदम् If we accept the first it refers to the act of salutation and is neuter as in इदमशरणैरप्यापयेवं प्रसीदत रुद्यते Act III SL. 32

In this interpretation the कर्म is नमोवाक्
In the second interpretation 'नमः' नमः शब्दस्य.

नमोवाकम्—'वाकः' उच्चारणं यस्मिन् कर्मणि यथा तथा=नमोवाकं adverb.

It is a gerund in अम् (णमुल्)from वच्.

The affix अम् is applied to roots, either standing alone or in conjunction with other words in the sense of repetition, entirety Et. e. g. स्मारं स्मारं रोदति शिशुः

प्रशास्महे—शास् (2nd conj.) is परस्मैपदी=to wish, to pray. When preceded by आ in the sense of 'wish' it takes आत्मनेपद. Here though प्र is the उपसर्ग instead of आ as required by the सूत्र आः ङः शासु इच्छायाम् । the sense being the same the root takes आत्मनेपद.

विन्देम—(Pot. 1st person plu. of विद् 6th conj.)=may we obtain.

अमृताम्—May be taken as an adj. of कलाम् or of वाचम् अमृतां कलां=अनपायिनीम् कलां (षोडषभागात्मिकां). मृतं-मरणं (अपाय) अविद्यमानं मृतमस्याः-ताम्

कलाम्—The सूक्ष्मा कला is supposed to be immutable. कला is the 16th part. The सूक्ष्माकला is supposed to reside at मूलाधार. The सूक्ष्माकला is acquired by the practice of कर्मयोग and ज्ञानयोग.

देवतावाचम्—देवतावाक् is a particular कला of ब्रह्मन् or आत्मन्. It is वाक् or शब्द in its subtlest form. It should not be confounded with वाग्देवी.

शब्दब्रह्मणः सूक्ष्माकला—cf "तस्यां विज्ञातमात्रायामधिकारो निवर्तते। पुरुषे षोडशकले तामाहुरमृतां कलाम्। Also cf. वैखरीशब्दनिष्पत्तिर्मध्यमा श्रुतिगोचरा। द्योतितार्थाच पश्यन्ती सूक्ष्मावागनपायिनी। It is also known as 'परा.'

Readings—पाठान्तराणि—

इदं गुरुभ्योः preferred by V. and R. This makes very little change in the meaning. Withकविभ्यः The poets referred to, are Valmiki, Vyas and others.

वंदेमहि च तां वाणीम् preferred by N. and G. With this reading we shall have to construe the verse as पूर्वेभ्यः कविभ्यः इदं नमोवाकं प्रशास्महे and प्रशास्महे in the sense of ब्रूमहे. We shall also have to take इदं (neuter) with नमोवाकं as an adverb or a noun in the accusative case.

The commentator घनश्याम explains the 1st half as containg a salutation to Ganapati. And this interpretation is supported by citing the authority of the Vedas where ब्रह्मणस्पति is addressed as कवीनां कविः। Ghanasyama has again to account for the plural कविभ्यः which he does by saying that it is intended to show respect. In our opinion this is not a natural interpretation.

It is an obligation imposed by custom and tradition on all ancient sanskrit writers to begin their works with a salutation or benediction, whatever form of presentation they might

adopt. This is known as मङ्गल and is supposed to be necessary for the removal of obstacles and unobstructed completion of the work in hand.

A number of preliminaries are required to be gone through before the actual representation of the drama begins. Every sanskrit drama, opens with a prologue (प्रस्तावना) which is preceded by नान्दी, and which, according to some rhetoricions suggests the gist of the hole plot.

नान्द्यन्ते—नान्द्याः अन्ते=मंगलक्रियायाः अन्ते.

नान्दी is often only a benedictory verse. Cf. Def.—

देवद्विजनृपादीनामाशीर्वचनपूर्विका । नन्दति देवता यस्यां तस्मान्नान्दीति कीर्तिता ॥.

Here the word नान्दी means all those observances which precede the actual representation of the drama. These preliminaries are collectively known as. पुर्वरङ्ग

" यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥
प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।
तथाप्यवश्यंकर्त्तव्या नान्दी विघ्नोपशान्तये. ॥"

The verse " इदं कविभ्यः Et. does not satisfy the definition of a नान्दी as quoted above.

We have to suppose therefore that the pretiminaries have been gone through and the verse recited outside.

It is also possible that Bhavabhuti intended this very verse to stand for his नान्दी. The procedure in this case would be to bring the सूत्रधार on the stage, make him recite the verse ' इदं कविभ्यः ' and then begin the प्रस्तावना.

Since the words " नान्द्यन्ते । सूत्रधारः " occur after the introductory verse " इदं कविभ्यः Et. we must understand the author to suggest that not only the verse itself stands for the

नान्दी but that it is to be recited by some charactor other than the सूत्रधार. It is also possible that the author intends the सूत्रधार himself to recicde the नान्दी verse and as it does not form part of the drama itself the word सूत्रधार is not made to precede the verse. In this connection वीरराघव says "नान्द्याः पूर्वोक्तायाः समाप्तौ सूत्रधारः प्रविश्याहेतिशेषः। भरत however distinctly says that the नान्दी is to be recited by the सूत्रधार and that it consists of eight or twelve पदाs "सूत्रधारःपठेन्नान्दीं मध्यमंस्वरमाश्रितः। नांदीं पदैर्द्वादशाभिरष्टभिर्वाप्यलङ्कृताम्॥ (नाट्य॰ 5.98) If we understand the word पद in its usual significance "A word" the नान्दी ought to consist of 8 or 12 words. But there are नान्दीs extending over two or three verses.

The नान्दी in the text of उत्तररामचरितम् contains eleven words only. This is what probably led N. G. to adopt the reading "वन्देमहि च तां वाणीम्."

अलमति विस्तरेण—अलं in the sense of 'enough of' 'away with' governs the instrumental.

विस्तर and विस्तार both refer to expanse but विस्तर to that of words only cf. वाक्यस्य विस्तरः but पटस्य विस्तारः

कालप्रिनाथस्य यात्रायाम—It means–in the fair held in honour of Siva. कालप्रिय according to राजशेखर is a city to the south of Kanoj. So कालप्रिय is probably उज्जयिनी where there is the famous temple of महाकाल.

In ancient India it was customary to exhibit dramatic performances at the time of fairs and festivals. Commentator R. says 'कालप्रियनाथो नाम विदर्भेषु पद्मनगरे प्रतिष्ठितो देवमूर्ति विशेषः। तस्यांयात्रायामुत्सवे नाटकमिदं भगवतः कालप्रियनाथस्य पुरतः प्रथममभिनीतमासीत्.

आर्य मिश्रान्—आर्य मिश्रान्–प्रशस्या आर्या–आर्यमिश्राः Cf. मतल्लिकोद्धमिश्राः वाचस्पतिमिश्र. स्युः प्रकांडस्थल भित्तयः। मिश्र is प्रशंसावचन Cf मण्डनामिश्र, 'आर्य' भरत quoted by जगद्धर defines आर्य (as कुलं शीलं दयादानं धर्मः सत्यं कृतज्ञता। अद्रोह इति येष्वेतत्तानार्यान् संप्रचक्षते॥

अत्रभवन्तः—अत्रभवत्, तत्रभवत् Et. imply पूजा (honour) cf- " पूज्ये तत्रभवानत्रभवांश्च भगवानपि. "

अत्रभवन्तः (कर्मधा) It however is not necessarily a compound. G separates अत्रभवन्तः into अत्र and भवन्तः वीर रा. also explains as " अत्रभवन्त पूज्याः युयम् ।—यद्वा अत्र– अस्मिन्नगरे–भवन्तः यूयम् ।

श्रीकण्ठपदलांछनः—श्रीः कण्ठे अस्य=श्रीकण्ठः, श्रीकण्ठ इति पदं लाञ्छनं यस्य who possessed the title 'श्रीकण्ठः' by way of distinction—G explains thus " who was devoted to the feet of Siva, " It is better to assume that भवभूति was the original name and श्रीकण्ठ was the title given to him for his erudition. वीर however says that श्रीकण्ठ was the real name and that he was called भवभूति by a king.

R says:—" लोकातिग कविशक्तिदर्शनाद्वाग्देवी नित्यकालमस्यकण्ठे वसतीतिमत्वा तदानींतनैः भवभूतेः श्रीकण्ठइति विशेषणंपरिकल्पितम् " ।

पदवाक्यप्रमाणज्ञः—one who knows the sciences of grammar, Rhetoreis and Logic पद="an inflected word" सुप्तिंगंतंपदम्. पा॰ 1-4-14) It stands for Grammar which deals with words.

वाक्य—A sentence. It is properly the science of rhetorics that deals with sentences and not logic.

प्रमाण— प्रमाणs are divided into प्रत्यक्ष, अनुमान, शब्द Et. They form the province of Logic which deals with correct thinking or reasoning and only incidently with sentences.

वीर॰ on महावीरचरित says " पदवाक्यप्रमाणज्ञो व्याकरणतर्क मीमांसा भिज्ञः " ।

Some annotators hold that वाक्य stands for मीमांसा.

Their argument is that मीमांसा helps one to understand Vedic passages.

जातूकर्णिपुत्रः—जातूकर्णस्यऋषेर्गोत्रापत्यं स्त्री इति=जातूकर्ण्यगोत्रोंद्भवायाः कस्याश्चित् ब्राह्मण्याः पुत्रः ।=Son of a woman who was sprung from जातूकर्ण्यगोत्र.

According to भरत who is usually followed by all sanskrit dramatists the poet's name should be mentioned. cf. प्रसाद्य रङ्गं विधिवत्कवेर्नाम च कीर्तयेत् । प्रस्तावना ततः कुर्यात्काव्यप्रख्यापनाश्रयाम् (नाट्य० 5–154).

ब्रह्माणं—ब्राह्मणम् ब्रह्मन् means both प्रजापति and विप्र.Cf.–वेदस्तत्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः (अमर). Also comparé

जन्मना ब्राह्मणो ज्ञेयः संस्काराद्विज उच्यते ।
विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते ।

The poet has deliberately used the word 'ब्रह्माणम्'

In the first place it suits the metre. well Besides the word ब्रह्माणम् also suggests प्रजापति and supposedly सरस्वति is the wife of प्रजापति, It is suggested here that भवभूति is like प्रजापति having सरस्वति for his wife who follows him obediently.

इयम्—इयम् May mean well known.

देवीवाक—देवीवाक्–सरस्वती. The expression देवीवाक् should not be confounded with 'देवतां वाचम्' of the 1st verse. देवीवाक्-he already commands and देवतां वाचं he only hopes to acquire. (विन्देम प्रशास्महे). N. has अन्ववर्तत. But this is inconsistant with अस्ति which we already have.

उत्तररामचरितम्—The latter part of the life of Rama.

अयोध्याप्रत्यावर्तनात्परंभूतं– महावीरचरित deals with the events of Rama's life up to his installation.

तत्प्रणीतम्—तेन ब्रह्मणा प्रणीतम् composed by that ब्राम्हण G. prefers यत्प्रणीतम् on the ground that यत् has for its antecedent भवभूति which is mentioned in "अस्ति खलु" so that the verse can contain only relative clauses.

भवभूति is mentioned as G. says in "अस्ति" Et. but there is no harm if we take the first half of the verse by itself and take तत्प्रणीतं Et. as a separate co-ordinate clause to अस्ति Et.

With वाग्वश्येवानुवर्तते compare वश्य वाचःकवेर्वाक्यं सा च रामाश्रया कथा । (महावीरचरित 1–4).

The reading प्रयुज्यते is equally good.

कार्यवशात्—for the purpose in hand. R– कार्यवशात् नाटक-प्रयोगानुरोधात्.

तदानींतनः—तदानीं ind=then, at that time.

तदानींतन=belonging to that time, contemporary of that time.

एषोस्मि—The सुत्रधार should have left the stage after V. 2 and entered again, dressed as a man from Ayodhya. Instead, he stays on the stage and declares that he is no longer the सूत्रधार but a man from Ayodhya.

A drama is introduced on the stage in a variety of ways. Here the dialogue between the सूत्रधार and नट refers to Rama and Sita and prepares a way for their appearance,

आयोध्यकः – अयोध्यायां जातः दृष्टो वा। आयोध्यिक would mean अयोध्यासम्बन्धी on the analogy of आध्यात्मिक.

यदा—An अव्यय indicating हेतु. comp. यदा बुधैःसर्वगतस्त्व मुच्यसे नवेत्सिभात्रस्थमिमंकथंजनम् । Kumara.

पौलस्त्यकुलधूमकेतोः—=destroyer of the family of रावण.

पुलस्त्य
|
विश्रवस्
|
रावण

पुलस्त्य was one of the प्रजापतीs

धूमकेतुः– धूमः केतुः लिङ्गं चिन्हं वा अस्य. "अग्न्यूपातौ धूमकेतू" (अमर)
Fire or a comet, that forebodes evil; a precursor of calamities. Rama was not a mere portent but he had actually killed Ravana; so the epithet would be more appropriate to Rama before the war on Lanka.

It is better to interprete the word धूमकेतु in the sense of destructive fire.

रात्रींदिवम्—रात्रौच दिवाच an irregular द्वन्द्व=incessantly, by day and night.

असंहतानन्दनान्दीकः—असंहता आनन्नान्दी तस्मिन् (बहुव्रीहि) adj. to समयः। नान्दी here means तौर्यत्रिक=music or दुन्दुभि=drum. आनन्द=festivities.

The affix क is added to बहुव्रीहि compounds when the last member is a feminine noun ending in ई ऊ, or ऋ.

तत्—Therefore.

किमिदानीं····स्थानानि—How is it that the squares (of public streets) are without the singing of bards?

विश्रान्ताःचारणाःयेषु.

चारण—(चारयति कीर्तिम्)=A wandering actor or singer, bard. "भरता इत्यपि नटाश्चारणास्तु कुशीलवाः (अमरः) ".

चत्वरः—A place where four roads meet; royal courtyard. 'अङ्गनं चत्वराजिरे' (अमर).

G. reads चरणानि=in which there are no people moving about.

भाव—In dramas the term भाव is used to indicate a learned or venerable man, worthy man (a term of address). भावो विद्वान् (अमर). मान्यो भावेति वक्तव्यः किंचिन्न्यूनस्तु मारिषः । (जगद्धर.)

प्रेषिताहितः—प्रेषिताः हि इतः

इतः=from this place, namely अयोध्या.

स्वगृहान्—If taken in the masculine गृह must be in the plural.

लंकासमरसुहृदः—लङ्कायां वृत्तः य समरः तत्र ये सुहृदः

सुहृद्—शोभनं हृदयमस्य=सुहृदय or सुहृद्.

प्लवङ्गमाः—प्लवेन गच्छन्ति इति—प्लवङ्गाः or प्लवङ्गमाः=Monkeys. रक्षांसि एव—राक्षसाः । प्लवङ्गश्चराक्षसाश्च=प्लवङ्गमराक्षसाः

सभाजनोपस्थायिनः—सभाजनाय उपस्थायिनः। सभाज=to greet. सभाजनम्—greeting. It qualifies both ब्रह्मर्षयः and राजर्षयः and means " present for congratulating Rama."

समाजोपस्थायिनः=Who waited upon him in the assembly or who had arrived for joining the assembly.

ब्रह्मर्षयो राजर्षयश्च—वसिष्ठ, गौतम are classed as ब्रह्मर्षिs.
राजर्षयः—जनकादयः, देवर्षि—नारद.
यत्समाराधनाय—येषां समाराधनाय=for pleasing whom.
अन्यच्च—And there is another reason.
वसिष्ठाधिष्ठिता—वसिष्ठेन अधिष्ठिताः=headed by वसिष्ठ.
देवी—A crowned queen.
राघवस्य—in the singular refers specifically to राम.
राघव मातरः=mothers of Rama Viz. कौसल्या, सुमित्रा and कैकेयी.

जामातुः—This word can be connected with 'यज्ञे' as well as आश्रमम्.

This verse is apparently intended to give an additional reason for the cessasion of festivities. But it is difficult to say what the festivities had to do with the dowager queens or with वसिष्ठ and अरुन्धती either.

It seems probable that भवभूति was eager to inform the audience of the absence of the queen mothers and of वसिष्ठ and अरुन्धती from the capital and he takes this opportunity, without caring much for the propriety or otherwise of doing so.

वैदेशिको...पृच्छामि—Because I am a foreigner, I ask. In some of the Mss. the order of speakers is changed here and after the verse "वसिष्ठाधिष्ठिताः Et. the सूत्रधार is made to say एवमेतत् and the words "वैदेशिकोऽस्मि Et. are put in the mouth of the नट. The whole passage from कन्यां दशरथोराजा up to उपतिष्ठावः is assigned to the सूत्रधार. The नट cannot be presumed to be a foreigner since it is the नट who informs the सूत्रधार that Rama's mothers are gone to the आश्रम of the son-in-law.

व्यजीजनत्—Aorist of the causal of जन with वि

अपत्यकृतिकाम्—कृतिका=artificial, adopted. अपत्यंच तत्कृतिकाच or अपत्यस्यकृतिः यस्याः or अपत्यायकृतिः ग्रहणं यस्याः। कृतक or कृतिका may stand in a कर्मधारय either as विशेष्य or विशेषण—the

पूर्वनिपात is unrestricted. Compare "सोऽयं न पुण्यकृतकः पदवीं मृगस्ते" Sakuntala. Act IV or again कृतककलहं कृत्वा (Mudrarakshas.) Also यस्योपान्ते कृतक तनयः कान्तया वर्धितो मे। (Meghaduta).

लोमपादाय—He was the king of अङ्गदेश.

According to 'रामायण', शान्ता was the daughter of लोमपाद himself and not of दशरथ. But विष्णुपुराण distinctly says that Dasarath gave his daughter शान्ता to लोमपाद.

विभाण्डकसुतः— Et. According to रामायण, ऋष्यशृङ्ग was brought up by his father in the forest and he had not so much as looked upon a human face till he reached manhood. When a great drought devasted the country of अङ्ग King रोमपाद caused ऋष्यशृङ्ग to be brought to him and gave शान्ता to him in marriage. It was this sage who performed for दशरथ the पुत्रकामेष्टि sacrifice. As a result of this दशरथ got राम and his three brothers.

उपयेमे—यम् when preceded by उप in the sense of "marrying" takes आत्मनेपद.

द्वादशवार्षिकम्—द्वौच दशच=द्वादश—द्वन्द्व.

द्वादशम् and वर्ष can not be compounded—"(दिक् संख्ये संज्ञायाम्)." But it is permissible by " तद्धितार्थोत्तरपदसमाहारे च " and can be explained as द्वादशवर्षाणि भविष्यति इति द्वादशवर्ष + ठञ् (इक) which has a past sence as well as future. com.

मासंभूतः = मासिकः, मासंभावी–मासिकः

सत्र—A sacrificial session, especially one lasting from 13-100 days. A sacrifice in general.

Here the सत्र is spoken of as having commenced, just then. In the second Act आत्रेयी says "संप्रतितु परिसमाप्तद्द्वादशवार्षिकं सत्रम्. At the time when आत्रेयी uttered these words कुश and लव were about twelve years old.

Obviously the explanation of द्वादशसुवर्षेषुभूतम् is not correct.

तदनुरोधात =In compliance with the request (of ऋष्यशृङ्ग) अनुरोधोऽनुवर्तनम् (अमरः) = acting according to the wishes of another.

तदनुरोधात—can also be interpreted as तस्य अनुरोधः तस्मात् = The restraint put by it. अनुरोध = restraint. तत् referring to सत्र-sacrifice and not ऋष्यशृङ्ग=The sacrifice restrained their free movements. It is also consistant with what Vasishtha says "जामातृयज्ञेन वयं निरुद्धाः" so that the restraint came from the जामातृ यज्ञ and not जामातृ. But we know that the यज्ञ by itself cannot put any restraints and a request must have come from the son-in-law himself.

कठोरगर्भाम्—कठोर: गर्भः यस्याः—Far advanced in pregnancy.

गुरुजन:—Elderly persons such as कौसल्या, वसिष्ठ and others.

It is very probable that elderly persons like कौसल्या and वसिष्ठ would have prevailed upon Rama and disuaded him from abandoning Sita if they were to be present in the capital when Rama took his decision. The author therefore employs the device of sending them away on some pretext. Their detention at the hermitage, he believes to be a proper excuse. True that Sita was far advanced in pregnancy and it would have been more in the fitness of things to have the elderly persons by her side. There was a conflict of duties and we are to understand that the elders decided to attend the sacrificial session and asked Rama himself to stay behind both for the benefit of Sita and in the interest of administration.

तत् किमनेन—अनेन उत्साविरामहेतुचिन्तनेन 'किम्' He refers here either to the topic of the sacrificial Session or the causes for the Cessation of the festivities.

स्वजातिसमयेन—The word जाति here may have a reference to the चारण जाति or to नटजाति as 'G' takes it

सूत्रधार is no longer a सूत्रधार now. On his own statement he is only an आयोध्यक. There is nothing however in the text itself to show that he has assumed the character of चारण. But we can assume that the सूत्रधार makes it clear now that not only he is a citizen of Ayodhya but that he is a bard by profession, just like the other character.

समय—आचार. " समया- शपथाचारकालसिद्धान्तसंविदः " (अमरः)

उपतिष्ठावः—स्था when preceded by उप in the sense of worship of a deity; joining togther etc.. takes Atmanepada; necessarily. But here the meaning is different, so we have the form उपतिष्ठावः

उपस्थानस्त्रोत्रपद्धतिः—स्तोत्रपद्धति=स्तोत्रस्यपद्धतिः । उपस्थाने स्तोत्रस्य पद्धति - प्रकारः ।

मारिष-- a worthy or respectable person. This is a term of address employed by the सूत्रधार when talking with the actors Here the सूत्रधार seems to have forgotten that he has assumed the character of an आयोध्यक and that he is no longer a सूत्रधार.

V. 5 सर्वथा...अवचनीयता. G. reads व्यवहर्तव्ये for व्यवहर्तव्यम्. The meaning then would be " How can there be freedom from blame in matters that must be done in any case ".

अवचनीयता – नवचनीयम् – अवचनीयम् तस्यभावः The सूत्रधार apparently refers to the epithet employed by the नट " सुपरिशुद्धाम " and thus takes an opportunity to hint at the scandal about Sita and the questionable conduct of Rama in abandoning her.

In " वाचां साधुत्वे दुर्जनोजनः " there might be a fling at the unsympathetic critics of the author's plays.

V. 6. देव्यामपि...जनः—the नट here gives his reason for calling the people ' very wicked '.

The word वैदेहि adds force to what he has said about the habits of the common people. वैदेहि was not an ordinary woman. She was the daughter of the royal sage जनक. He means to say that if she does not escape scandal who else can. The basis for the scandal was Sita's residence in the house of रावण.

सापवादः—अपवादेनसह (बहुव्रीहि) = असाधुतासमारोपपरः । मूलम् - दोषकथनहेतुः—It is suggested here that the sole cause for the scandal was Sita's residence in the house of a demon and no other.

The word देवी is intended to suggest that she was दीप्तिमति and therefore incapable of any blemish.

रक्षोगृहास्थिति being the only ground, shows that it was not a conclusive evidence for the inference that she was unchaste.

अग्निशुद्धि is again a बाधक प्रमाण.

An account of the incidents after the recovery of Sita and leading to अग्निशुद्धि as given in Ramayan in cantos 115-118 show that Rama himself was unwilling to receive her and cast doubts on her purity. Upon this Sita dicided to burn herself to death and plunged into the fire prepared by Lakshmana, in the presence of the gods and Dasarath. The fire not only proved innocuous but assumed a bodily form and handed over Sita to Rama.

"तद्गच्छत्वानुजानेऽद्य यथेष्टं जनकात्मजे । एता दशदिशो भद्रे कार्यमस्ति न मे त्वया ॥

कः पुमांस्तु कुले जातः स्त्रियं परगृहोषिताम् । तेजस्वीपुनरादद्यात्सुहृल्लोभेन चेतसा ॥

शनैर्गद्गदयावाचा भर्तारमिदमब्रवीत् ॥ किं मामसदृशं वाक्यमीदृशंश्रोत्रदारुणम् । रुक्षं श्रावयसे वीर प्राकृतः प्राकृतामिव ॥ यदहं गात्रसंस्पर्शं गतास्मि विवशा प्रभो । कामकारो न मे तत्र दैवं तत्रापराध्यति ॥ मदधीनं तु यत्तन्मे हृदयं

त्वयि वर्तते । पराधीनेषु गात्रेषु किं करिष्याम्यनीश्वरी ॥ चितां मे कुरु सौमित्रे व्यसनस्यास्य भेषजम् ॥ मिथ्यापवादोपहता नाहं जीवितुमुत्सहे ।...... .... अधोमुखं स्थितं रामं ततःकृत्वाप्रदक्षिणम् । उपावर्तत वैदेही दीप्यमानं हुताशनम् ॥...... ....बद्धाञ्जलिपुटाचेदमुवाचाग्निसमीपतः । यथा मे हृदयं नित्यं नापसर्पति राघवात् । तथा लोकस्यसाक्षीमां सर्वतः पातु पावकः ॥ यथा मां शुद्धचारित्रां दुष्टां जानाति राघवः । तथा लोकस्य साक्षी मां सर्वतः पातु पावकः । एवमुक्त्वातु वैदेही परिक्रम्य हुताशनम् । विवेश ज्वलनं दीप्तं निःशङ्केनान्तरात्मना.... ....विधूयाथ चितां तां तु वैदेहीं हव्यावाहनः । उत्तस्थौ-मूर्तिमानाशु गृहीत्वा जनकात्मजां ॥... ......अब्रवीत्तु तदारामं साक्षी लोकस्य पावकः । एषा ते राम वैदेही पापमस्यां न विद्यते ॥

किंवदन्ती=rumour, evil report. किंवदति इति or कुत्सिता-वदन्ती or किंचित् वदन्ती. " किंवदन्ती जनश्रुतिः " (अमर).

The other readings are महाराजंप्रति स्पृशेत । महाराजं स्पृशेत् They make very little difference in the meaning. G. reads प्रतिष्ठते for प्रतिस्यन्देत.

ततःकष्टंस्यात्—It would be an evil thing.

सर्वथा ऋषयो...विधास्यन्ति=The sages and the gods will, certainly bring about what is good.

The speech of सूत्रधार suggests what is technically known as बीज and the speech of the नट suggests the end of the drama The separation of Sita from Rama is related at the end of the 1st. Act. The happy end is brought about by the intervention of Valmiki, Earth and Ganga at the end of the VII Act.

परिक्रम्य=walking sbout (on the stage).

आकर्ण्य—(The actor gesticulates hearing) It is technically known as आकाशभाषित which is defined as " अप्रविष्टैःसहालापो भवेदाकशभाषितम् " As a rule there is no आकाशभाषित before actual staging has commenced.

स्नेहात् Et.—(अन्वय) स्नेहात् सभाजयितुम् एत्य अमूनि दिनानि उत्सवेन नीत्वा अद्य जनकःविदेहान् गतः । नरेन्द्रः ततः विमनसो देव्याः परिसान्त्वनाय धर्मासनात् वासगृहं विशति ।

विदेहान्—Names of countries take the plural विदेह lay to the North-east of मगध. It contained part of the modern district of Tirhoot and part of Nepal.

How Janak found सीता in the ground ploughed for sacrificial purposes and brought her up as his daughter is narrated in the बालकाण्ड of रामायण.

ततः=On that account i. e. her father's departure.

विमनसः—विगतं मनःयस्याः

धर्मासनात्—from the seat of justice.

वासगृह—an inner apartment of a house.

This verse is intended to intimate to the audience the appearance of राम and सीता on the stage.

As a rule no character is to enter or leave the stage without a previous intimation to the audience.

Compare "नासूचितस्य पात्रस्य प्रवेशो निर्गमोपि वा".

प्रस्तावना—अङ्कः प्रस्तूयते—अङ्क is defined as.—

प्रत्यक्षनेतृचरितो बिन्दुव्याप्तिपुरस्कृतः। अङ्कोनानाप्रकारार्थ संविधान-रसाश्रयः

निष्क्रान्तौ—Both the सूत्रधार and नट disappear from the stage.

प्रस्तावना is a conversation between the सूत्रधार and नटी or विदूषक or other actors. This conversation is intended to suggest the matter in hand and is also known as आमुख. Cf.

नटी बिदूषको वापि पारिपार्श्वक एव वा सूत्रधोरण सहिताः संलापं यत्र कुर्वते। चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः। आमुखं तत्तु विज्ञेयं नानाप्रस्तावनापि सा॥ (सहित्य दर्पण.)